THE MAGAZINE FOR ALL ARTISTS

Artist's Palette

No 201

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EASY TO FOLLOW

STEP-BY-STEP DEMONSTRATIONS

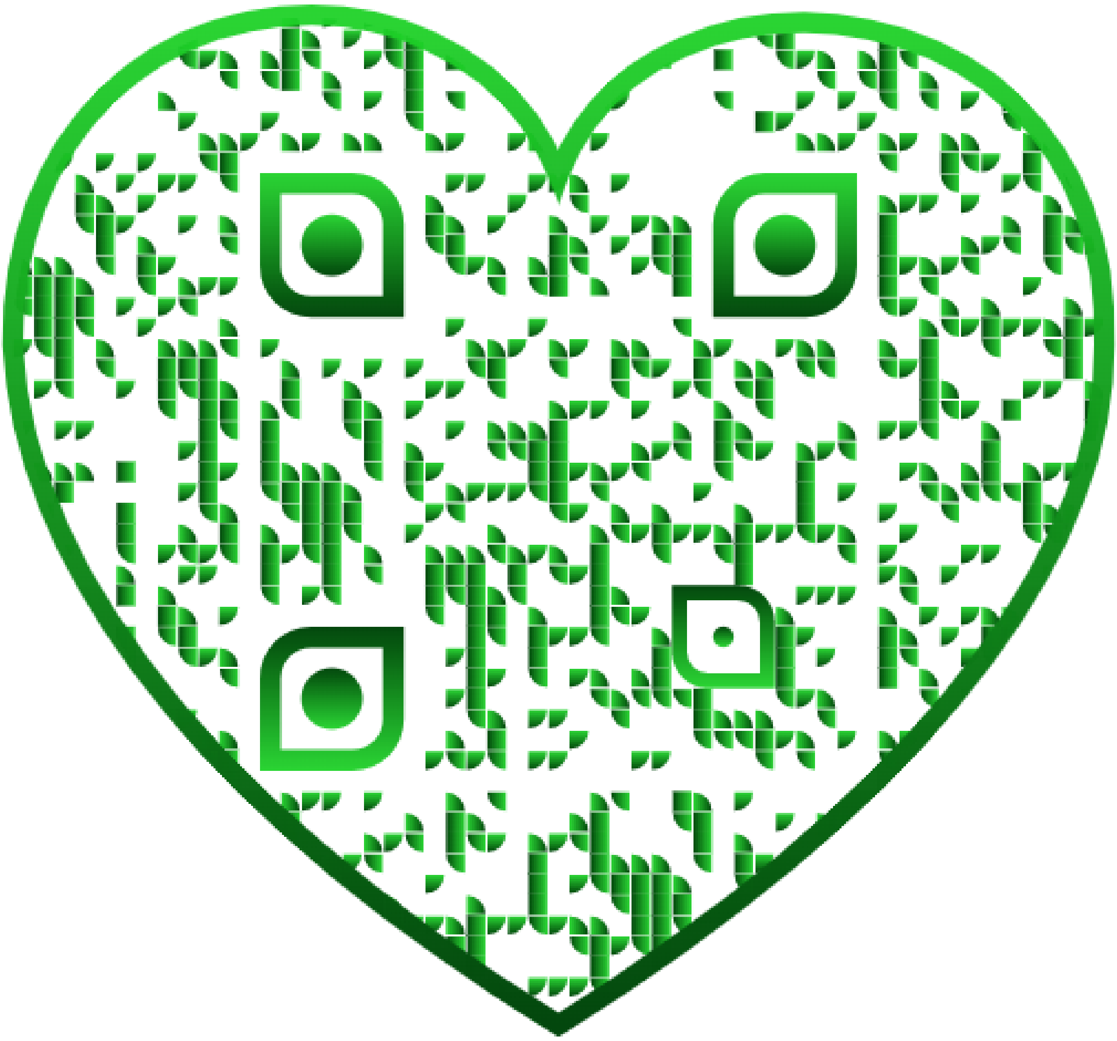
THE STORY OF THE RENAISSANCE

MIND DIVINE

SUNLIGHT AND SHADOWS

JOHN BRADLEY

FIVE TALENTED ARTISTS



Contents

FEATURES

Mind Divine:
The Story of the Renaissance
Rebecca King explores the remarkable minds of the original Renaissance men.

INSIGHTS

John Bradley
Talented from an early age, John is now in the enviable position of painting and teaching from the studio of his picturesque farm.

Kate Williamson
Throwing herself deeply into her paintings, Kate creates an amazing body of work.

Judith Edwards-White
A self-confessed addict, Judith Edwards-White relates the story of her addiction to scratchboarding.

Deneta Kovacevic
Never afraid to confront her emotions, Deneta's total absorption in painting has brought her great solace and joy.

Chris Moore
Chris defines his passion: "To me, art is definitely not a passive past-time – it is relaxing, but it is also highly engaging and challenging, sometimes frustrating, and always incredibly satisfying and enjoyable."

Cover image by: John Bradley

DEMONSTRATIONS

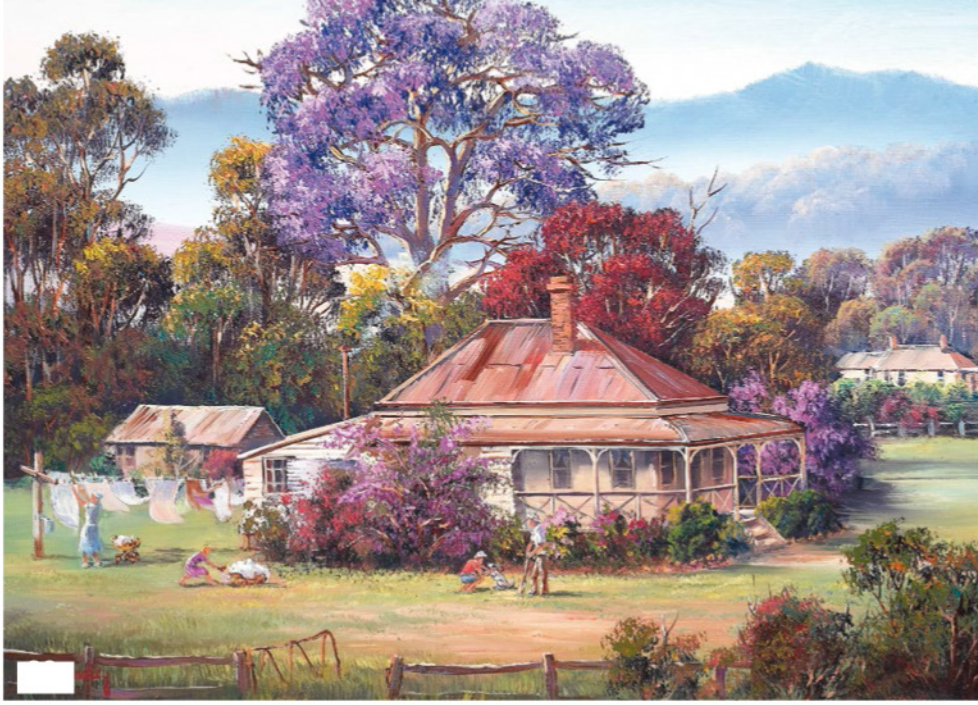
Oils – Sunlight and Shadows – Grose Valley
This painting majestically captures nature's stunning beauty.

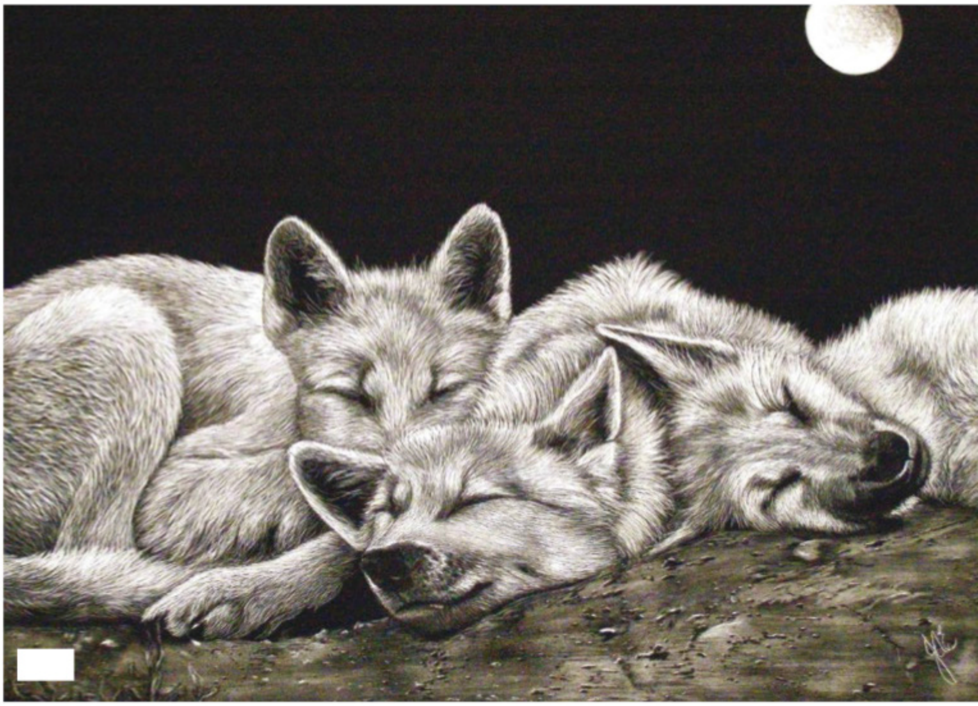
Acrylic – Dusky Light 34
Part of Kate's popular Cockle Hunter series, Dusky Light is brought to life under her skilful instructions.

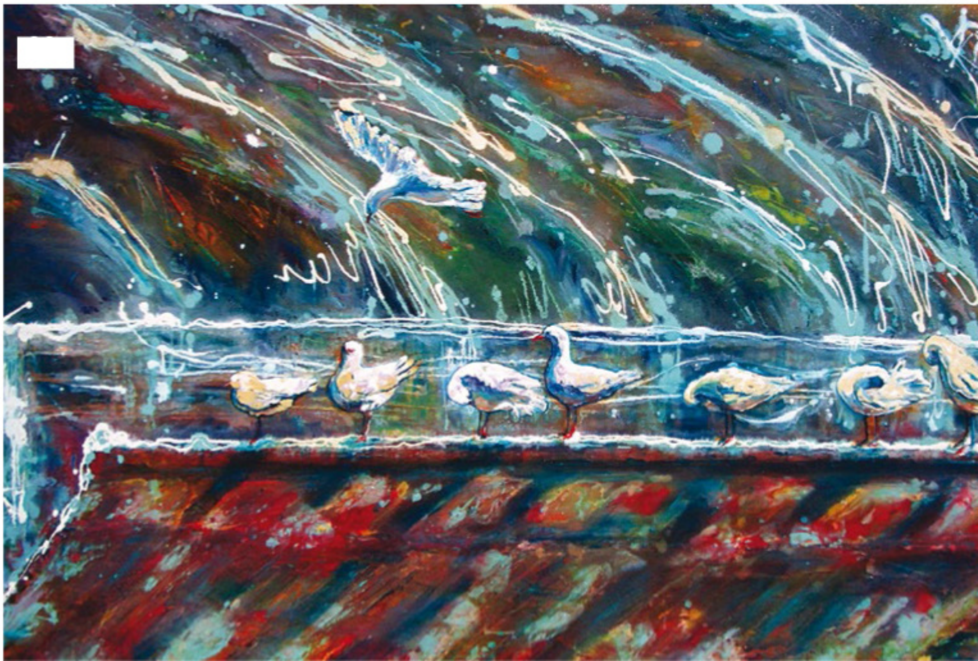
Scratchboard – Freckle
Fabulous furry Freckle comes to life in this wonderful scratchboard art project.

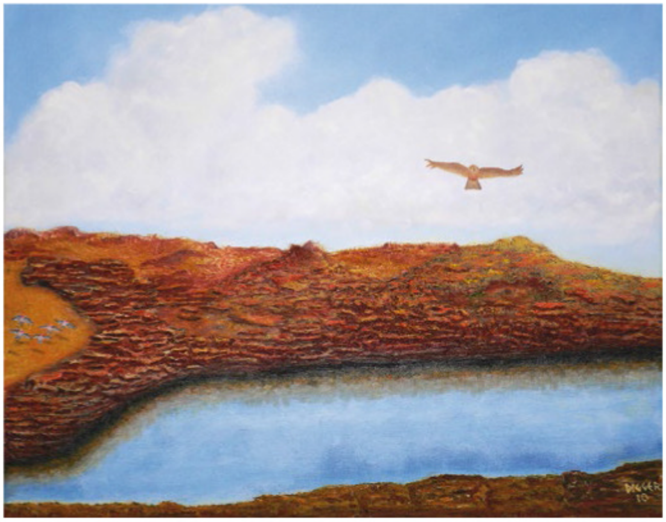
Oils – Surrender
Strength, beauty and vulnerability are all captured in this painting.

Acrylic – Leadlight Window
Capturing the glorious view through the leadlight window.









Digger

By Reg Eastwood

My name is Reg, and I am from Cue in Western Australia. I sign my paintings as "Digger" in my own style. I didn't start painting until I was 45, always knowing that some day I would finally get to paint. My first attempts were in fabric paint on t-shirts etcetera, then some water colours, but later I had a go at the oils and some acrylics. I loved the oils, so then set out on my journey to see if I had it in me to paint something people liked.

Amongst friends and family I seemed to be having success but I was never really convinced that my family and friends weren't just being nice and didn't want to hurt the feelings!!

I gave the painting a break for a while as I settled into a new life of being single after 12 years of marriage. Plus I had the onset of depression without realising what was going on.

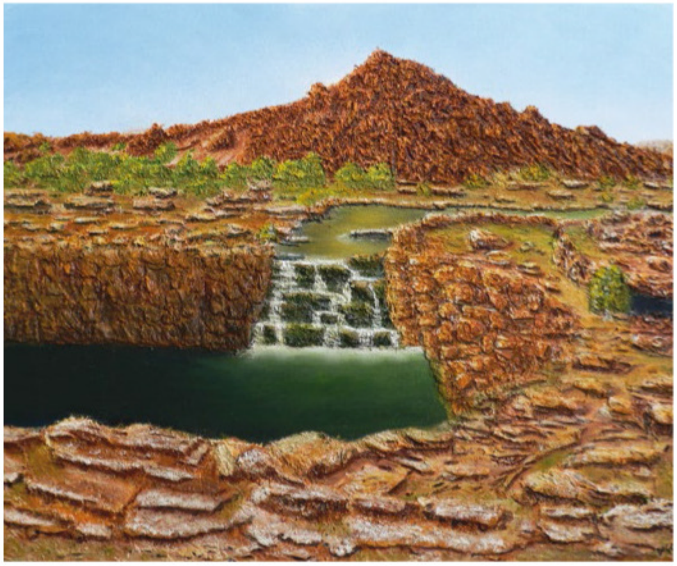
All that aside and further down the track things got worse and I ended up on a disability pension. I then started to paint again which was my saving grace, but this time I wanted to find my own style. I had always felt it was there nagging at me to give it a go.

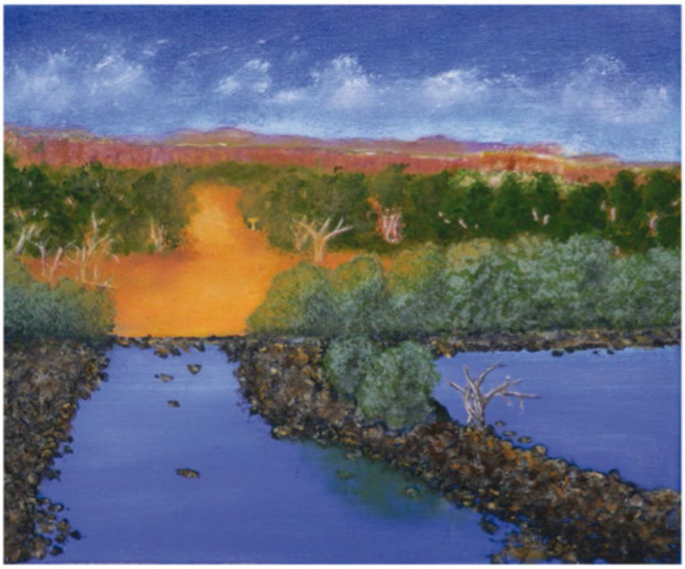
Reading Artist's Palette magazine one day I saw a write-up on Genesis Heat Set Oils and the amazing fact you didn't have to wait for your work to dry – you just apply the heat and carry on. I loved the idea. After a quick phone call I had a starter kit, thinners and a jar of thick medium-extender on the way.

As you can see from my work I have had some success. As I have had no training it took me quite a while to start and finish my first painting of the gorge with the waterfall. I called it 'Somewhere'. My work is an amalgamation of ideas in my head from many miles of travel. I put together a bit from here and a bit from there to create a whole new place. I very rarely paint known scenes but do on occasions, as the painting of the river crossing is the Pentecost River in the Kimberley's.

Working with Genesis Paints is a delight. It takes a little getting used to, but well worth the effort, as you can see from my work which has been likened by some to be 3D. It requires a bit of extra paint to build things up with extender. An added bonus is there is no such thing as leftovers. Most of my painting is done using two palette knives and a bit of brush work to bring out the textural effects.

Now to get some feedback from the professionals would be much appreciated! ■





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yourletters

Artist's Palette magazine invites correspondence from readers everywhere. We will seek to publish some of the best letters we receive. Email letters to 'The Editor' – ap@woodlandspublishing.com.au

The Editor,
I have been a subscriber to your magazine for a few years but never have I seen such a lovely drawing as the one in last month's Artist's Palette 107 in your letters section.

I would love to see lots more of Wendi S's drawings. Her dots fascinate me; such a lovely result.

Keep up the good work. I look forward to my mag each month.

Sincerely,
Chandra Wilson

Hi Simon
Just wanted to let you know I was most impressed with my article printed in the latest Artist's Palette (AP106). Awesome!

Thanks so much!
Marjie Zimmermann

G'day Simon
Thank you for publishing my paintings and demonstration in Artist's Palette magazine number 106.

Many of my friends and family including my painting "mates" at Canning Arts group were astounded at the thought (cheek) of my sending paintings to such a prestigious magazine and for them to be included. I hope it will encourage other CAG members to participate.

Thanks again Simon and team for your help and encouragement.

Tony Loades

Dear Editor,
I received a very pleasant surprise phone call from a lady in Townsville. She asked my permission to use my paintings, published in your new magazine 'Back to Basics' 2-3, to practise her painting skills.

This is how I found out about your new publication and I would like to thank you for using another of my paintings on the front cover as well as several pages inside. Needless to say how honoured I am to have this opportunity.

You may be interested that I also won a "World Heritage Art Price" (Blue Mt.) in 2010 and several "Viewer's Choice" Awards in 2011. A garage in my house has now been converted into a little Gallery, so anyone interested can contact me. I have also taken up an invitation to exhibit my Artworks at "Closeburn House", Mount Victoria, Blue Mountains.

I hope to start travelling again soon, to find new inspirations.

Thank you again
Guenter W. Barth

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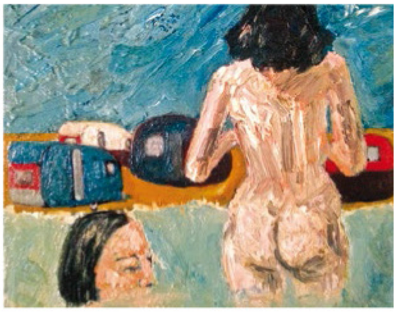

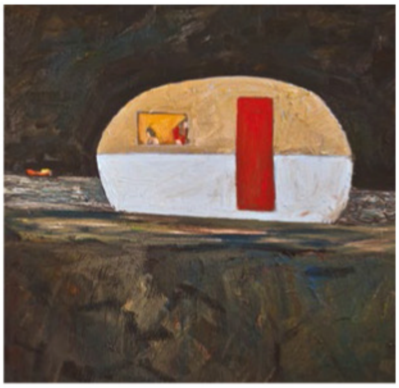

Holidays, getting away from it all together.

'I feel that everything that is remembered is not necessarily what happened,' Alan Healy.

Part of March Art Month, from 9 - 18 March, 2012, Frances Keevil Gallery held 'Holidays, getting away from it all together', an exhibition by Alan Healy.

Healy says: "In my work over time I have always tried to give the viewer an understanding of the artist's journeys from abstract generalities to particularities, unravelling some of the mysteries of representing, and deconstructing assumptions that come between understanding and perception. If an artist can make his subject matter, matter to such an extent that it becomes inexpressive, they have reached the core of revealing what it is to be an artist. I love to paint, I love to play. My maternal grandmother taught me to sing in English and think in Irish, and to remember that we do not think in words. This has served me well so far in that I have been able to express myself through the mediums of music and the visual arts in this chaos that some have described as a charmed life."

Frances Keevil Gallery,
Bay Village, 28-34 Cross Street,
Double Bay, NSW, 2028.
Gallery hours: Mon to Fri: 10-5,
Sat: 10-4, Sun: 11-4
Ph: 02 9327 2475
Web: www.franceskeevilart.com.au

FRED WILLIAMS – INFINITE HORIZONS

I see things in terms of paint...I think that is my particular talent... It has always been a hope of mine that people would be able to see things in terms of paint." Fred Williams,1981.

On April 7 the National Gallery of Victoria opened the first major retrospective of Fred Williams' work in more than 25 years.

Fred Williams: Infinite Horizons showcases more than 100 works from this iconic Australian artist drawn from public and private collections in Australia and overseas, including many works that have never been on public display before.

The exhibition highlights Williams's strength as a landscape artist including important oil paintings and luminous gouaches that reveal his distinctive approach, and his ability to poetically convey a feeling of place.

Frances Lindsay, Deputy Director NGV, said: "This is a rare opportunity for visitors to see a comprehensive retrospective of this seminal Australian artist.

"In the late 1950s Williams was determined to paint what was widely considered a hopelessly outdated subject. In doing so he redefined how Australians view and understand our unique landscapes and became one of the most important Australian artists of the twentieth century."

Infinite Horizons is a reflection of one of Australia's most distinctive and recognisable artists providing new insights for those who are familiar with his work. This retrospective showcases the classic Williams works in various series alongside his non-anthology works.

In the 1960s, Williams often painted outdoors with gouache, subsequently working on his oil paintings back in the studio, often with a minimal palette. In the 1970s, however, he felt an urgent desire to paint outdoors in oil with vibrant colour, partly driven by his need to reinvent his art.

Humphrey Clegg, NGV Coordinating Curator explains: “Although Williams was a modest man, he was ambitious for his art. He saw the Australian landscape as a vehicle for extending the possibilities of contemporary painting.”

The vibrancy of Williams’s palette reaches its peak in works inspired by the Pilbara. After visiting the West Australian region twice in 1979 he painted the Pilbara series in 1981 before his untimely death the following year.

This series was generously gifted to the NGV by Rio Tinto in 2001; a number of the oil paintings and gouaches feature in this exhibition and a further seven works remain on display in the permanent collection at The Ian Potter Centre: NGV Australia.

Infinite Horizons, on display in Williams’s home city of Melbourne, includes the bush and desert landscapes that he is most commonly associated with and also presents his fascination with water, in works featuring seascapes, ponds, creeks, billabongs and waterfalls.

Visitors to the exhibition will engage with a stunning range of Williams’s paintings inspired by unique Australian locations, from Upwey in Victoria to the Pilbara in Western Australia and Weipa in North Queensland.

Also of great interest in the exhibition are the portraits Williams produced throughout his career. Initially trained at the National Gallery School in Melbourne Williams was adept at depicting the figure and these works show an artist engaged with his subjects, and intrigued by a sense of his sitter’s individuality.

Fred Williams’s body of work holds the highest significance in Australian art history and is comprehensively presented in this major exhibition that comes to the NGV from the National Gallery of Australia. Curated by Deborah Hart, Senior Curator, Australian Painting and Sculpture post 1920 at the NGA who says of the exhibition: “Infinite Horizons provides insights into Fred Williams’s unique take on the Australian environment. It includes major international loans from the Tate in London, and numerous works from Australian collections which have not been displayed publicly prior to this retrospective.”

Fred Williams: Infinite Horizons
will be on display at
The Ian Potter Centre:
NGV Australia, Federation Square.
10am–5pm (closed Mondays),
from 7 April – 22 July 2012.

Admission fees apply:
Adult $16
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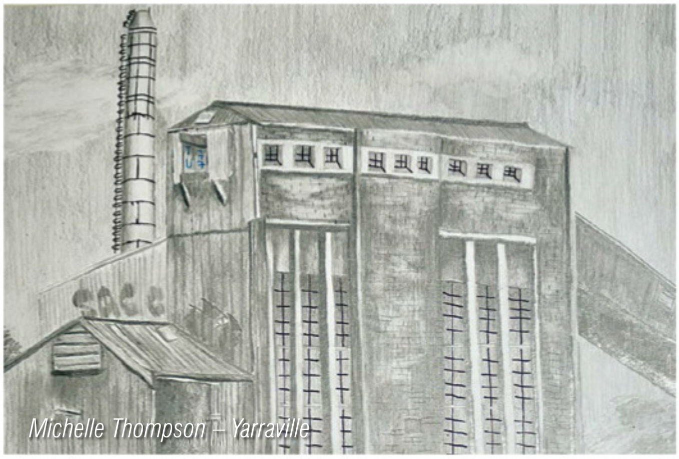
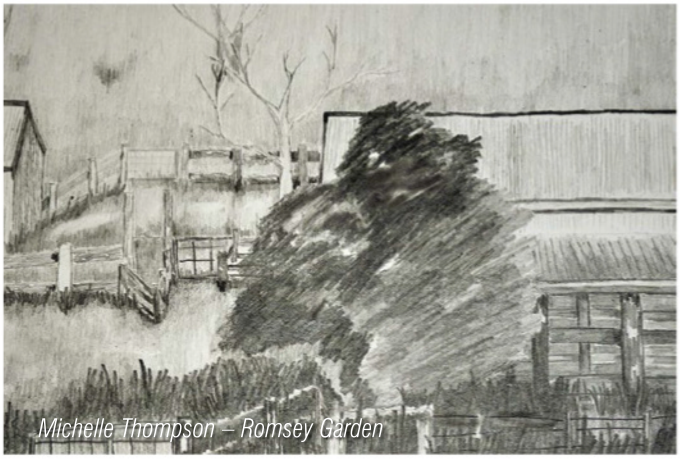


Michelle Thompson – Yarraville



Michelle Thompson – Romsey Garden

Michelle Downing and Michelle Thompson presented their exhibition at the Prince Albert, Douglas Parade, Williamstown, Victoria from 29th March to 26th April as part of Art in Public Places (a Hobsons Bay City Council Arts Initiative).

Michelle Downing showed a series of monotone portraits in oil of the people who inspire her. Michelle was the 2012 Amnesty International, National Art Award Winner for her stunning portrait work.

Michelle Thompson just loves to draw and is an emerging artist - she displayed a number of her graphite and ink drawings of Spotswood and Romsey. Michelle is inspired to capture her surroundings before it is too late and many of the old buildings are lost in the name of progress.

Further details: Michelle Thompson 0416 562 417

"Forest Hideaway" by Noeline Millar

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CALLUM MORTON TO LEAD FINE ARTS AT MONASH

Australia's representative to the 2007 Venice Biennale, acclaimed installation artist Callum Morton, has joined Monash University as Head of Fine Arts.

Mr Morton will continue his art practice while providing creative direction in teaching and undertaking studio research in the Faculty of Art Design & Architecture. His appointment as Professor of Fine Arts commenced in March.

Vice-Chancellor and President, Professor Ed Byrne said he was delighted to welcome Mr Morton to Monash. "Callum possesses the extremely rare qualities of being critically acclaimed, publicly successful and academically engaged. It is indicative of the quality of the fine arts program at Monash that such a respected artist would wish to take an active role in shaping its future."

Dean of Art Design & Architecture, Professor Shane Murray described the appointment as a coup for the University. "Callum's arrival heralds an exciting new period for the faculty. He joins what is already one of the strongest fine art teams in the country. Given Callum's immense record of achievement as an exhibiting artist on the world stage, and his reputation as one of Australia's most celebrated and significant artists, his appointment cements the art school's emphasis on teaching and nurturing creative practice outcomes for students and staff."

Regarded as one of Australia's foremost artists, Mr Morton is represented by prominent galleries Anna Schwartz and Roslyn Oxley9 in Australia, and by galleries in London and Los Angeles.

His works have been exhibited at the Santa Monica Museum of Art, LA, The Hamburger Bahnhoff, Berlin, the Indian Triennale, and in several Australian galleries, including ACCA, the Ian Potter Centre: NGV Australia, the Art Gallery of New South Wales, and Heide.

Mr Morton has an existing connection with the University - his large-scale work Silverscreen provides a spectacular entrance to the Monash University Museum of Art. Other prominent works include the much-lauded Valhalla, from the Venice Biennale and Grotto on display in The Netherlands.

In addition to his practice, Mr Morton has extensive teaching experience with institutions including The Art Centre College of Design in Los Angeles, The Victorian College of the Arts, The University of Melbourne and RMIT University.

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Woodland’s**gallery**

ARTIST’S PALETTE magazine seeks to showcase the works of talented Australians producing art at a whole range of skill levels, whether they are accomplished creative people with a long history of achievements or beginners (of all ages) striving to build their identities and reach their particular artistic goals.

This ‘Gallery’ segment provides a place to display pictures by people who may not have the means or the opportunity to be extensively featured in our magazine. Submissions are sought from such people for future Issues.

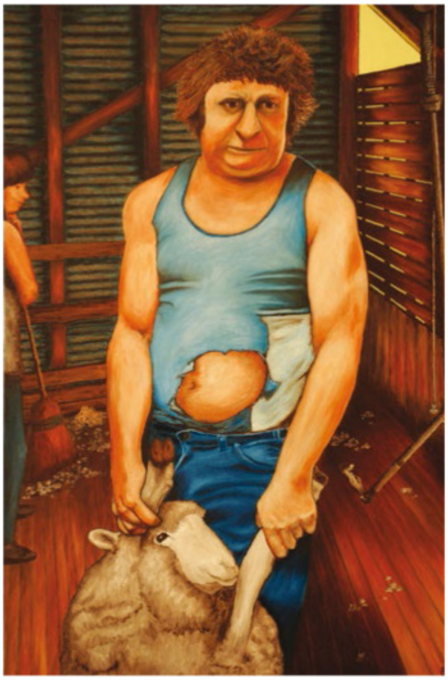
This month we are pleased to display the work of another three enthusiastic artists.

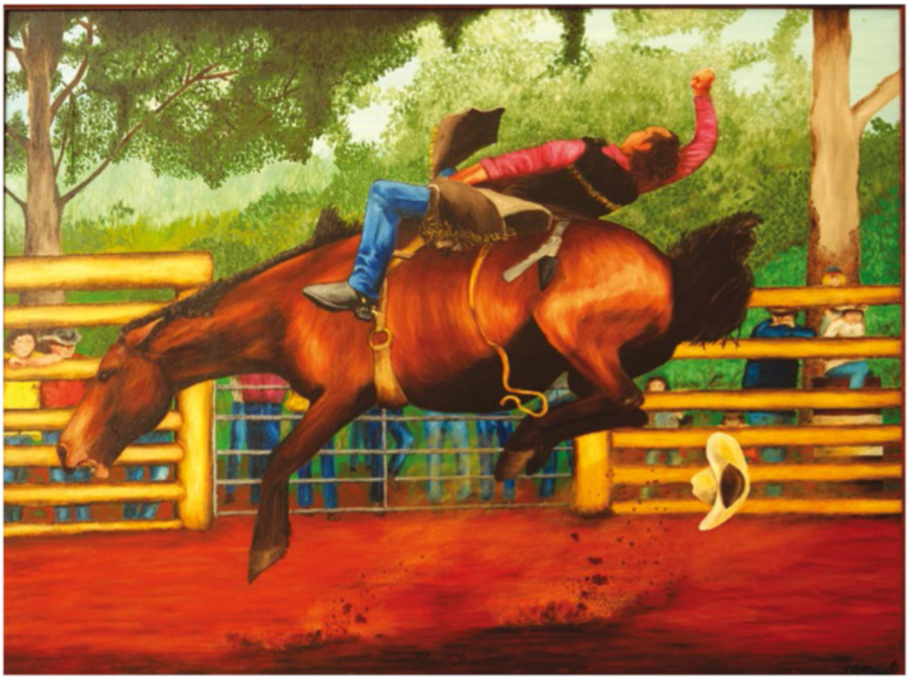
PLUS RANGE
WINSOR & NEWTON
Cotman WaterColours
Mini PLUS

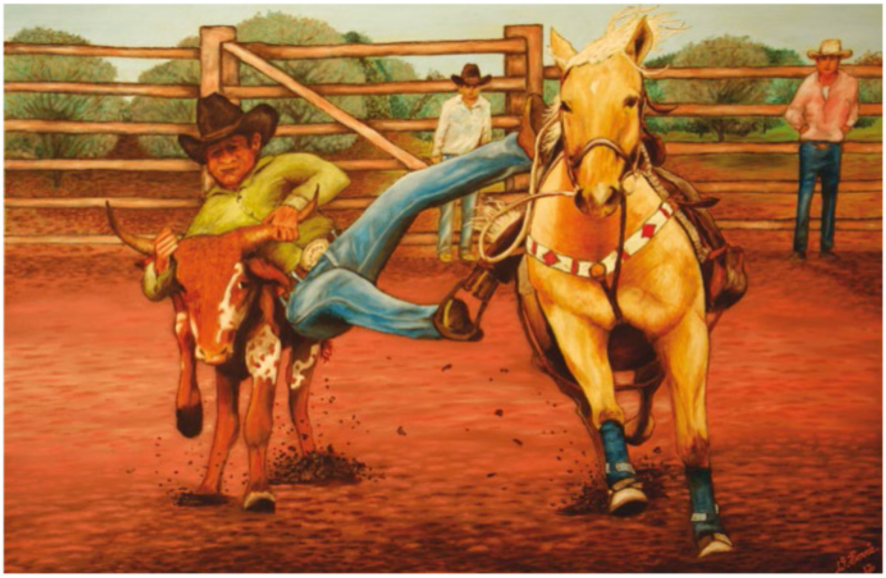
Prize from JASCO

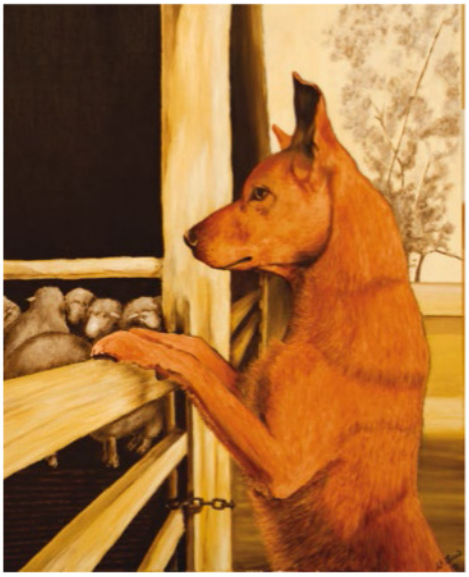
Each month we give a small prize to the person whose work we consider to be the most outstanding in Woodland’s Gallery. The prizes are being provided by Jasco. This issues’s prize is Winsor and Newton Cotman Watercolours Mini Plus pack. The winner for this Issue received the beautiful gift from Jasco which is illustrated here.

These feature pages are reserved for displaying the work of emerging and developing Australian artists; as well as other unknowns whose efforts may provide interest for our readers.





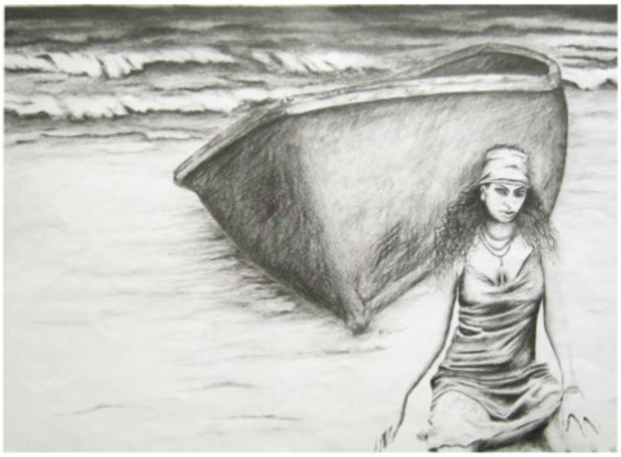


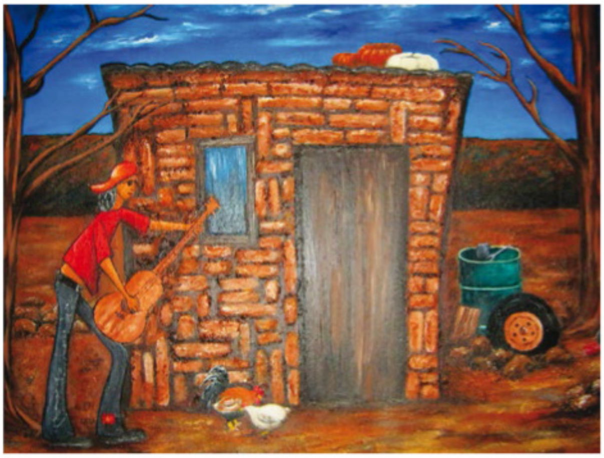


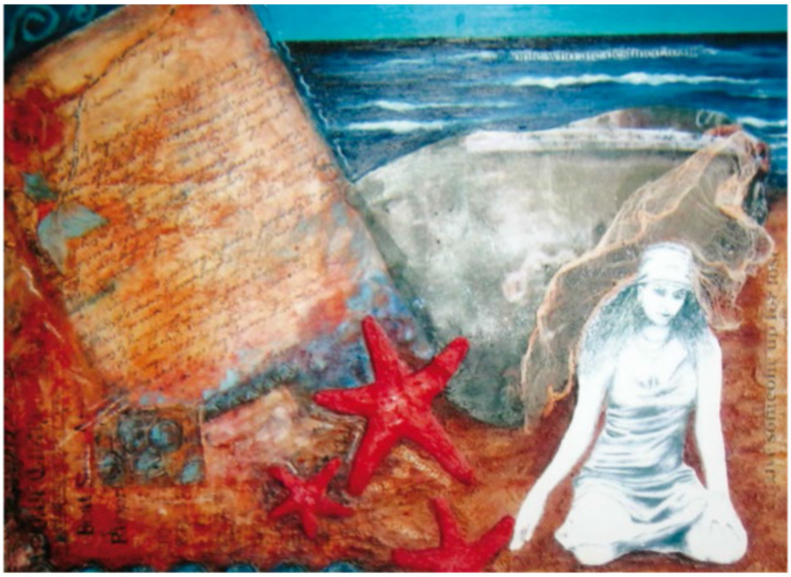
WAYNE BERNIE
I live in Longreach – a town in Western Queensland. I was a shearer for 33 years, and now have a town job, which I have more time in my life to splash out a few paintings. I am self taught and only have used oils. I have learnt a lot from your magazine, and always look forward to admiring the work of the many great artists which you feature every month. I finally plucked up the courage to send in a few of my paintings.

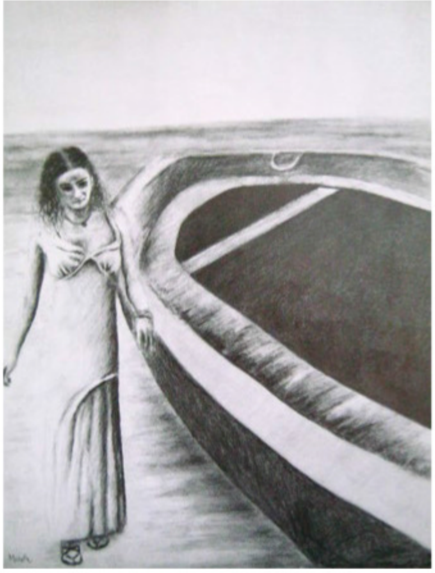
Thanking you, Wayne Bernie

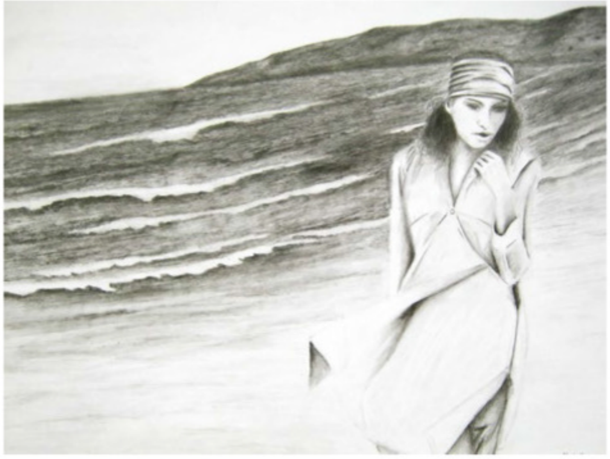
Woodland's**gallery**

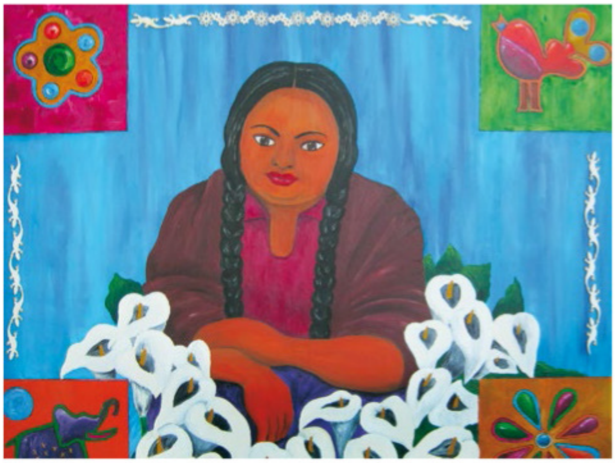












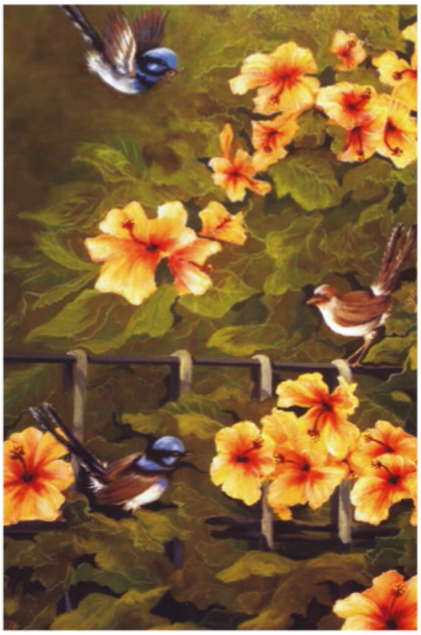
MICHELLE NAUDE
Firstly, thank you for a great magazine! Each month I await its arrival on our shelves in great anticipation.
I am living in the most beautiful part of South Africa - Paarl, Western Cape. I have no formal training but have attended some art classes in the past. I love bright colours and prefer to work with acrylic paint. I also love to do pencil drawings. I have recently started to sculpture and must say I enjoy it very much.

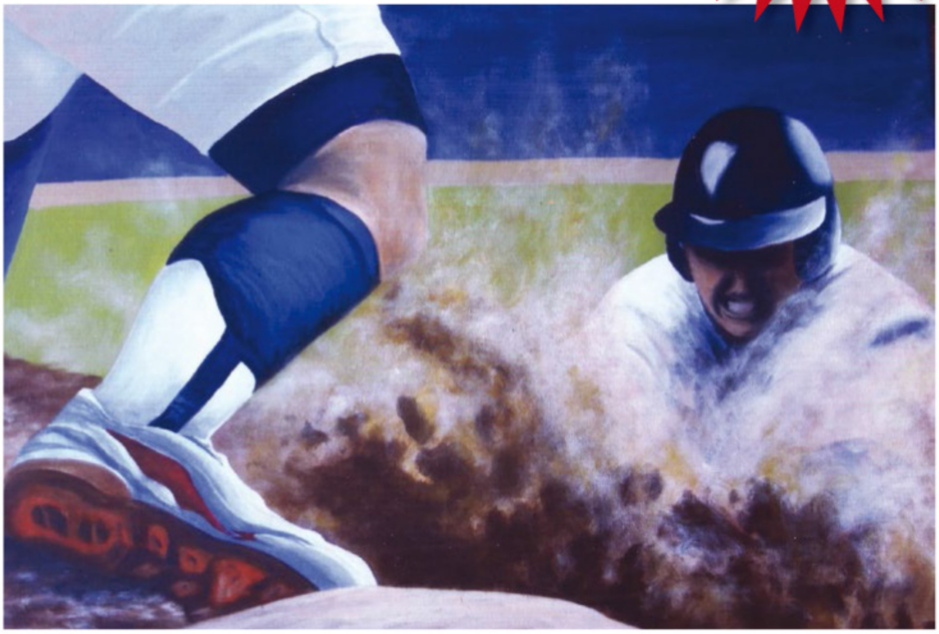
CHERYL HOWLETT

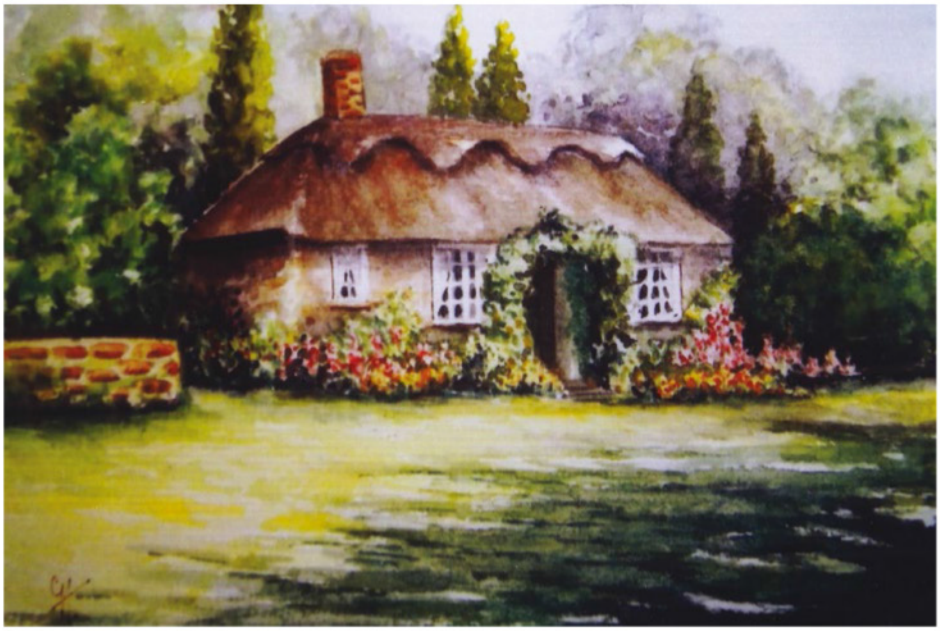
Jasco Prize Winner

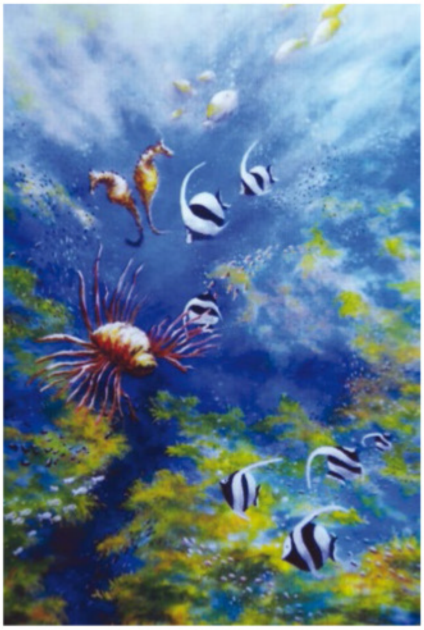
My name is Cheryl Howlett and I am an artist who is now concentrating on my art when time permits. I have always loved Art and Art History and when I have travelled locally and overseas, have always loved visiting the different galleries to surround myself with the sheer enjoyment of the different styles of art. My work is varied as I get my inspiration "from the moment," so as a result, I can swing from Realism to Semi Abstract. I love attending various workshops to enjoy other Artists company and interaction that occurs during the time together. Now I have moved to the South Coast of Sydney, inspiration is everywhere I look.
Here is a cross section of my work – hope you enjoy seeing them.

Regards Cheryl









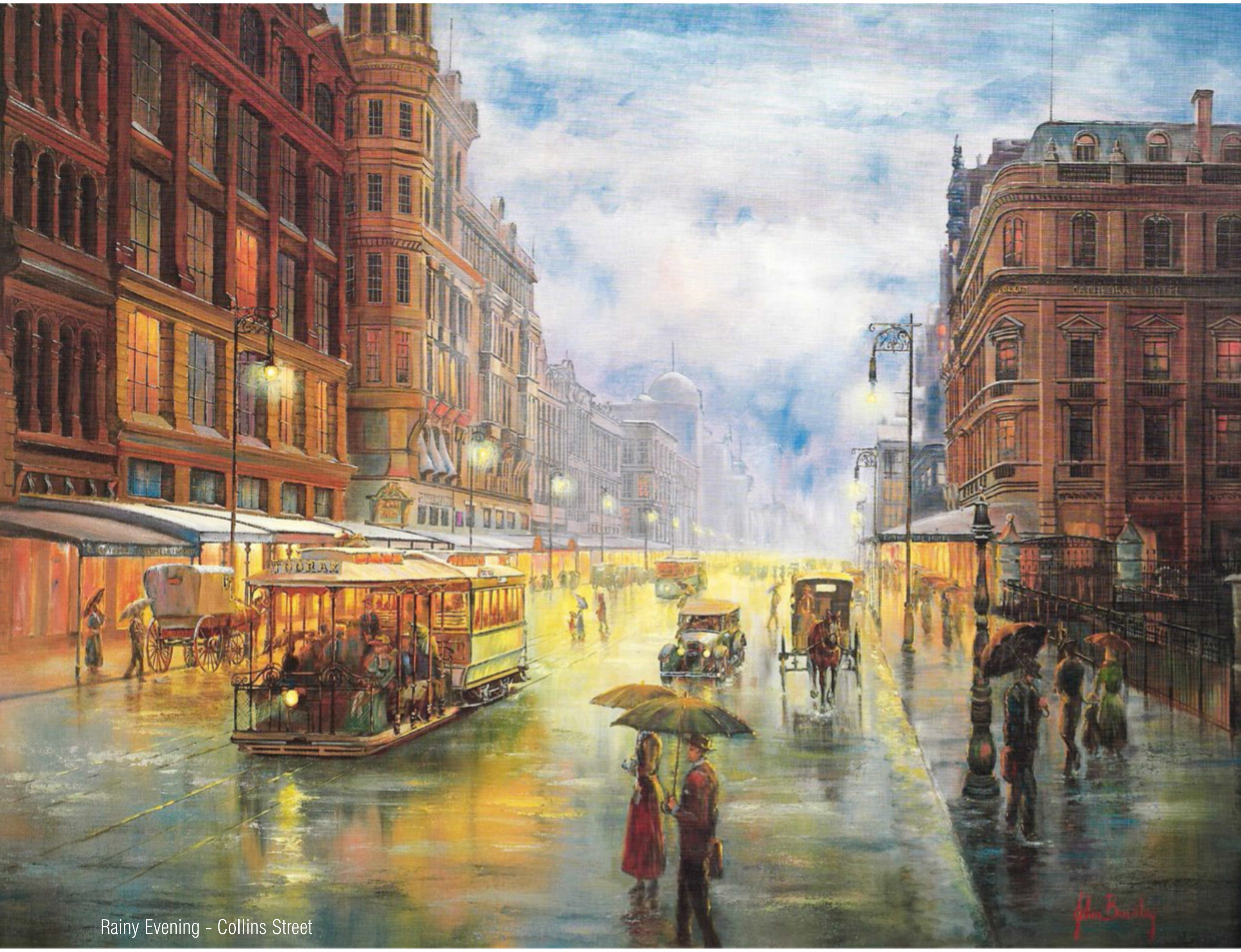
If you are a developing artist and would like to see your own work in Woodland's Gallery, please submit some good quality images (300dpi) on cd or dvd or photographs of the painting/s you want to display in the magazine. If you would like to, you may include a photograph of yourself to accompany the picture/s of your art. Please also supply a brief description of your background, your creative motivation, and your artistic aspirations.

John Bradley

A Painter of Light

By John Bradley

Talented from an early age, John is now in the enviable position of painting and teaching from the studio of his picturesque farm.



Rainy Evening - Collins Street

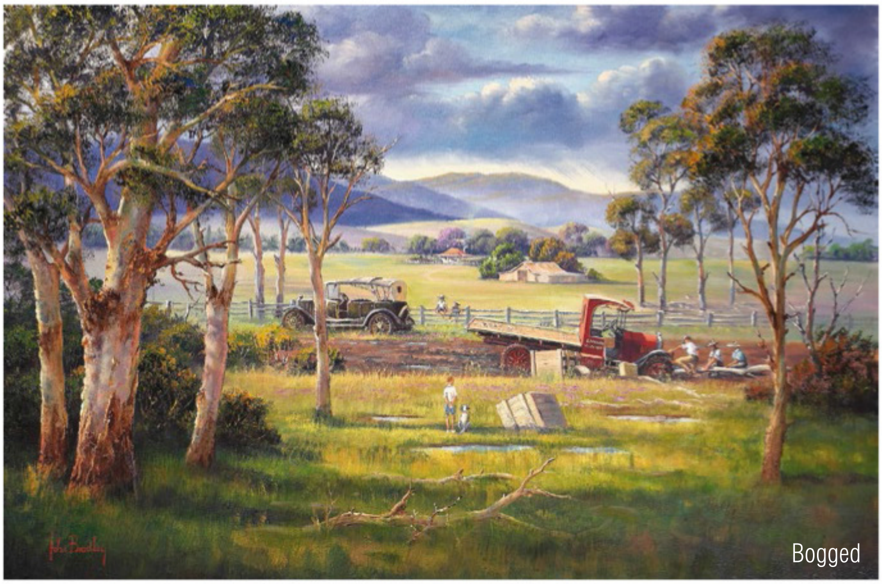
Born in Sydney in 1945, John's early life was something of a Huckleberry Finn existence. Surrounded by large tracts of land, parks and rivers, he was relatively free to roam during his schooling years, and explored the surrounding areas extensively, developing a love of nature in the process, and a familiarity with many of its aspects.

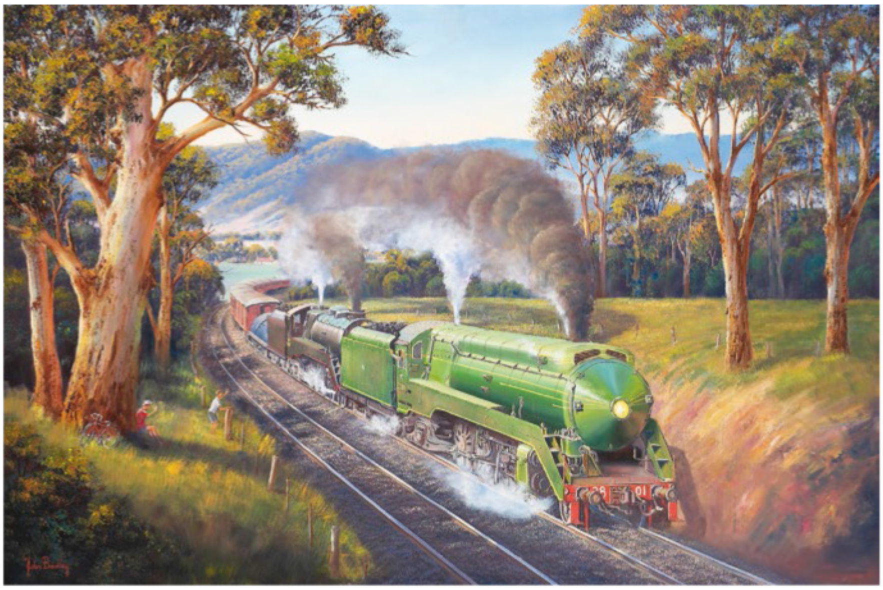
John's early drawing skills were evident even at four years of age when he would attempt to capture many of the scenes that he saw on holiday, and around where he lived, on large sheets of butchers' paper.

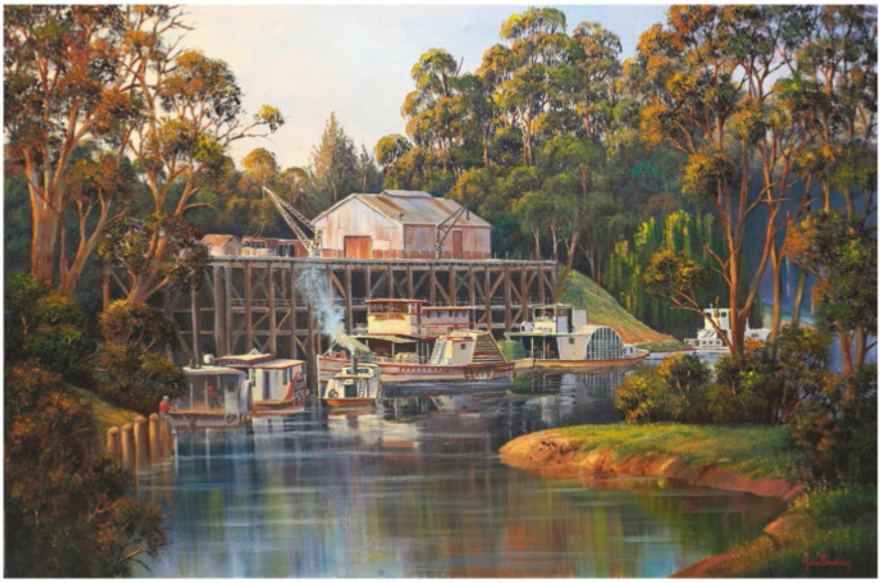
By age 11 he was entering and winning art competitions at the local theatres and schools, winning free movie tickets for himself and his friends. Many of his holidays were spent with friends and relatives in such diverse locations as Glen Innes, Kurrajong and Narrabri. Opal mining at Lightning Ridge, gold fossicking at Bathurst or bushwalking our famous Blue Mountains; all these activities provided a rich source of imagery and experiences which would lie dormant from an artistic point of view for many years.

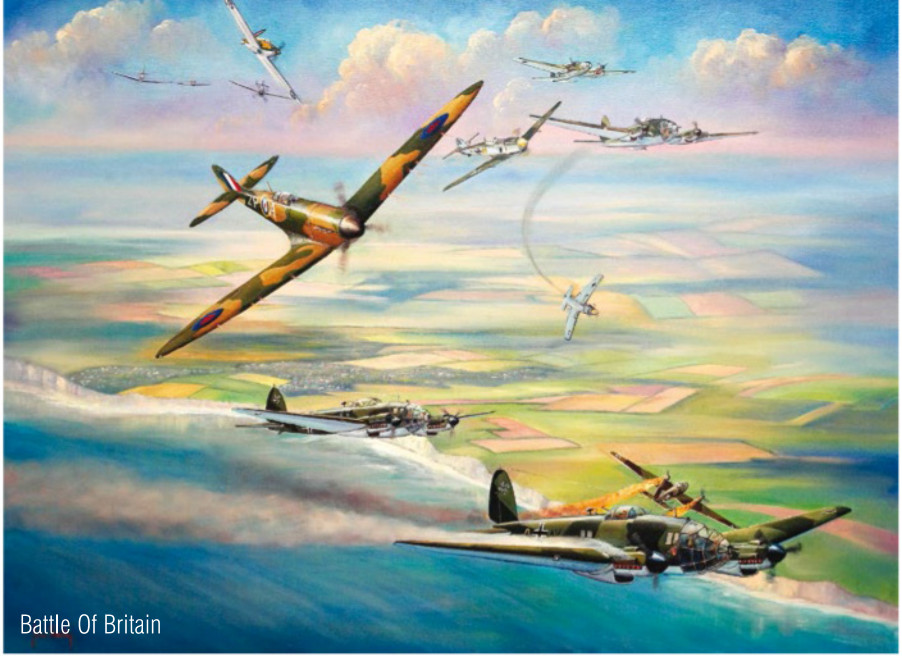
Having completed his schooling John went on to become an avionics engineer, a soldier, an aircraft inspector and electronic sales engineer before moving into a management career in sales, marketing and advertising. It was in his role as national advertising and marketing manager that John's interest in art was strongly aroused once again. Working closely with advertising agency freelance artists and magazine editors he was often called upon to produce layouts in rough form or occasionally in finished art. This led to his helping a friend teach "Painting For Pleasure" classes of an evening and to develop his own painting skills in the process.

There was news of an imminent takeover bid on the company in which he was working, so in 1981 John left corporate life to take over a small art school in Sydney's western suburbs. Under John's enthusiastic guidance it grew rapidly in the first few years to nearly 300 students. In a short time

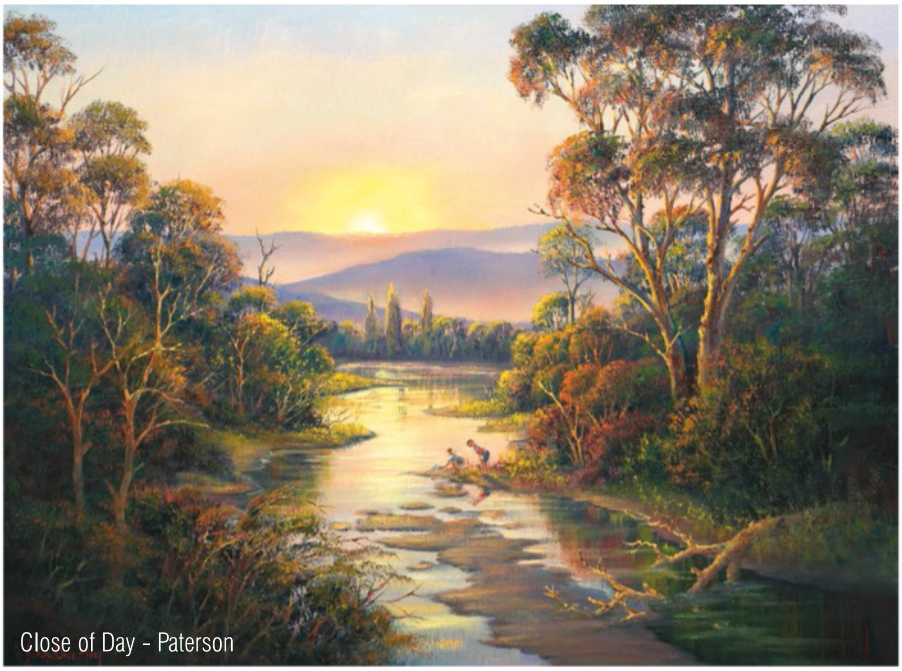

Bogged



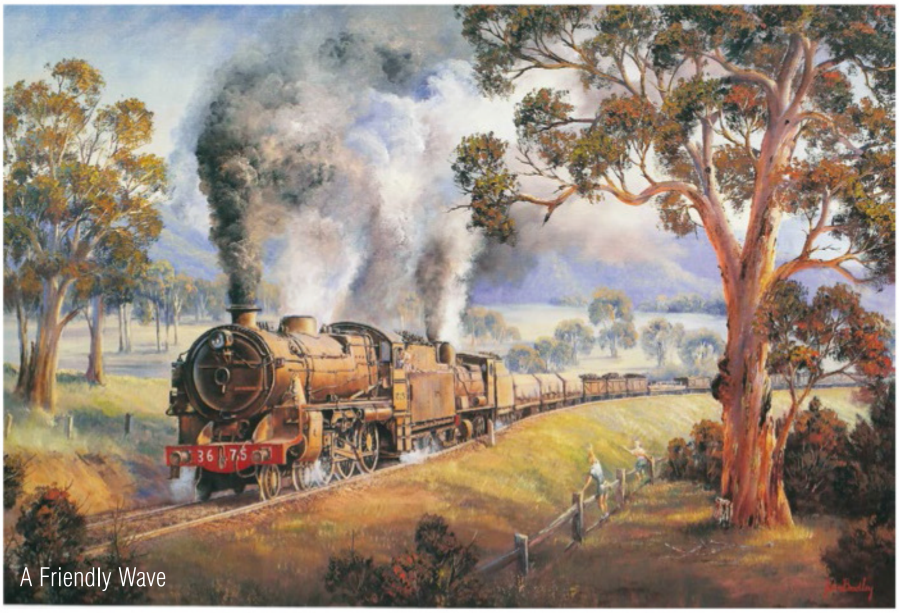




Battle Of Britain



Close of Day - Paterson



A Friendly Wave

John employed two teachers, a gallery manager and ran an art supply shop. He eventually took the time needed to pursue his own painting career and in 1991 the school was scaled down to a few classes for advanced students, which was run from his home studio. Soon an agent was appointed. In 1993 he stopped teaching to paint full time which fast tracked his painting skills, prices and popularity as an artist.

John is currently preparing to teach small classes again, this time from his studio on a small farm in the Hunter Valley of New South Wales. The studio looks out over the rolling hills of the Paterson Allyn Valley near the picturesque village of Vacy, providing a never-ending source of artistic inspiration.

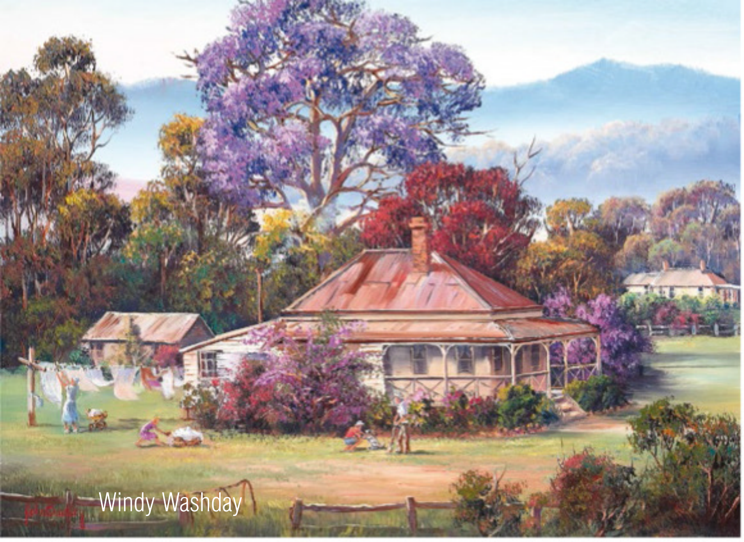
John is recognised as one of Australia's most versatile artists with subject matter including but certainly not limited to Australian landscapes and seascapes, early 20th-century street scenes, night scenes, misty morning scenes, sunsets and sunrises, locomotives, aircraft and ships, Blue Mountains and figurative work.

Working in oils, his techniques range from traditional realist work through impressionistic pieces with lots of broad brush and palette knife techniques to semi-abstract and posteresque figurative images.

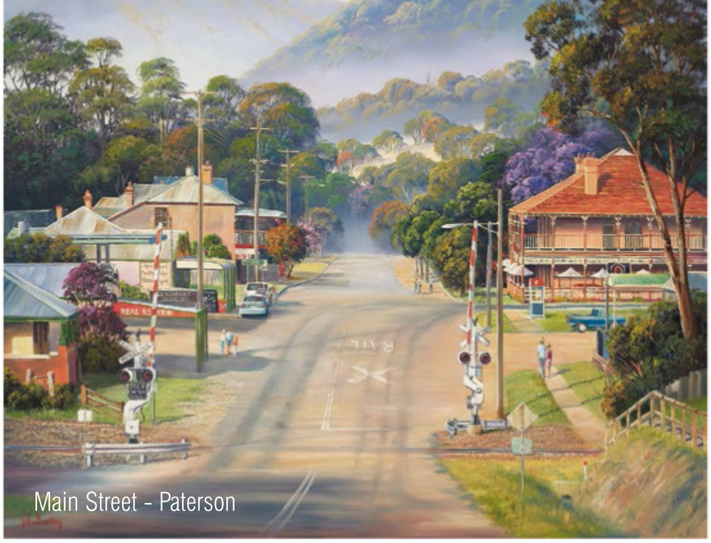
ARTIST COMMENT

Painting is wonderfully therapeutic and allows us to develop higher emotional creative aspects of our nature, which might otherwise have lain dormant for a lifetime. As a meditator of some 35 years or so I find the right brain artistic creative process is quite similar to meditation. Time seems to fly when one is in the groove and a sense of well-being which can border on the joyous at times keeps me at the easel much longer than is physically comfortable.

There are a number of tried and proven exercises to creating the shift to right brain and I would encourage any artist at any stage of their career to at least try some of these prior to commencing a painting session. Not



Windy Washday



Main Street - Paterson

only does it put one in the right space for painting but it can also help to remove unwanted distractions and background thoughts. I can honestly say I have never been at a loss for something to paint since utilising these techniques.

Two books published: Blue Mountains Magic and A Journey through Time.

Featured in Prestige Calendars for 14 Consecutive Years

More than 400 images in print in Australia and around the world.

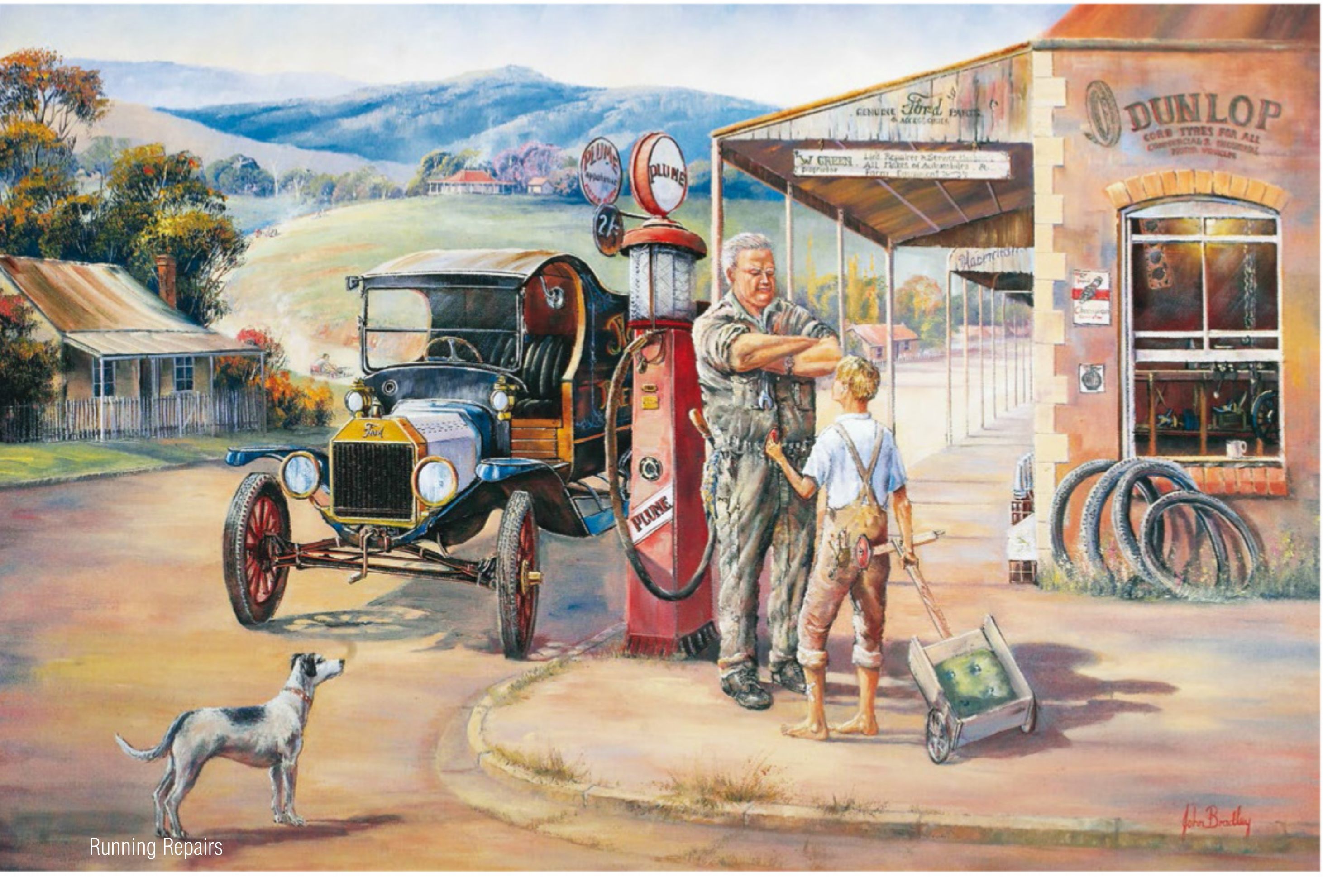
John's work Is Represented at the Morpeth Gallery and Articles Gallery. He has also been exhibiting with the Kevin Hills Top 10 Group for the past five years in various locations around Australia.

He is often called on to judge art shows, to perform demonstration paintings, workshops and critiques for art societies and interested groups.

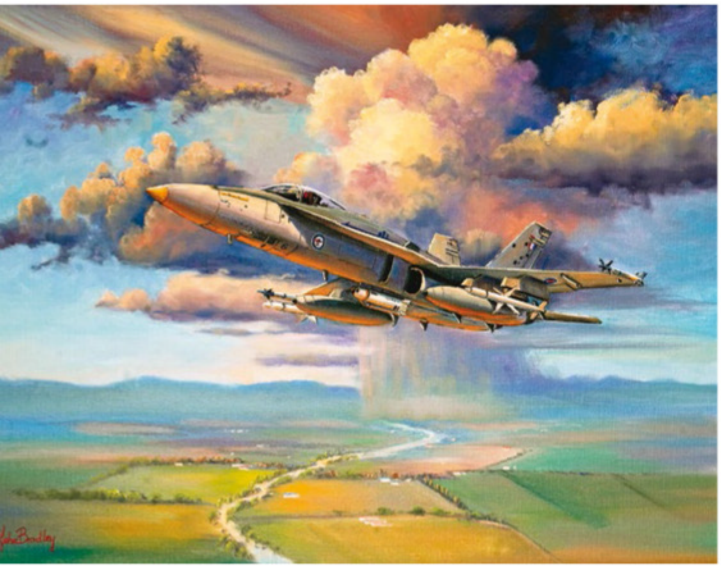
Large commission works are a specialty.

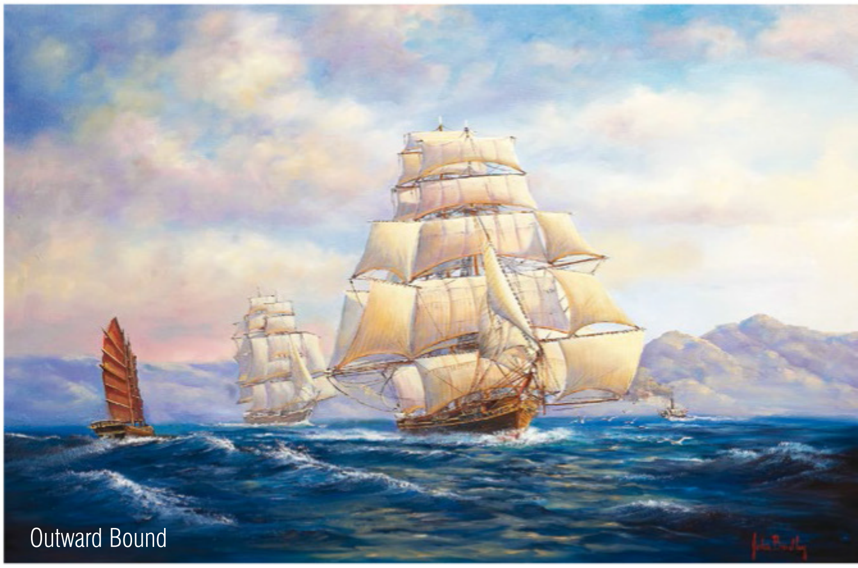
INVESTMENT AND COLLECTIONS

Johns work is consistently sought after by investors and collectors looking for long term gains or a legacy to pass on to their children. A typical 90cm x 60cm painting by John would fetch around $1,000 in 1993. A current painting of the same size can easily sell for $11,000 today. His work is included in collections here and in the UK, Ireland, USA, Canada and New Zealand.

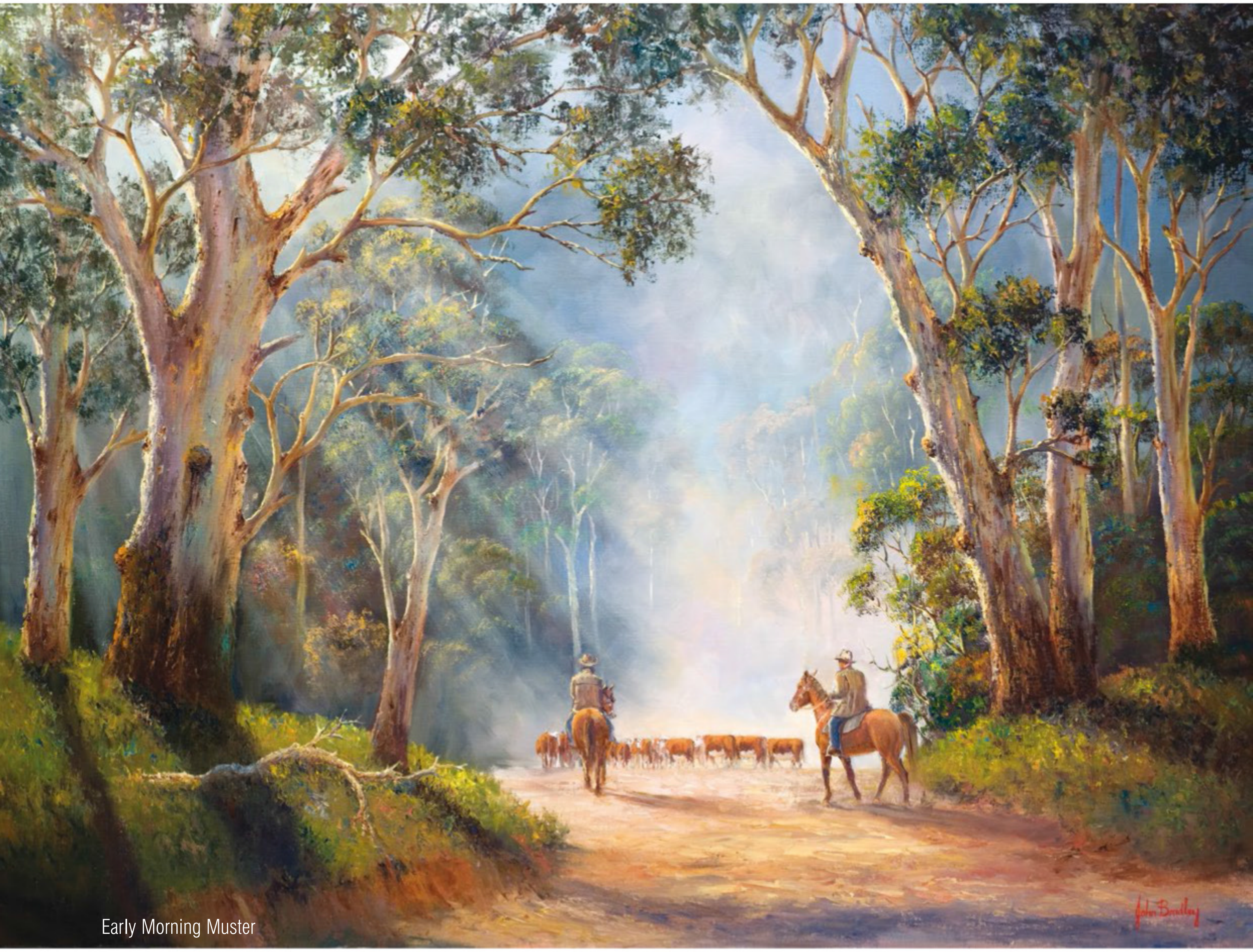


Running Repairs

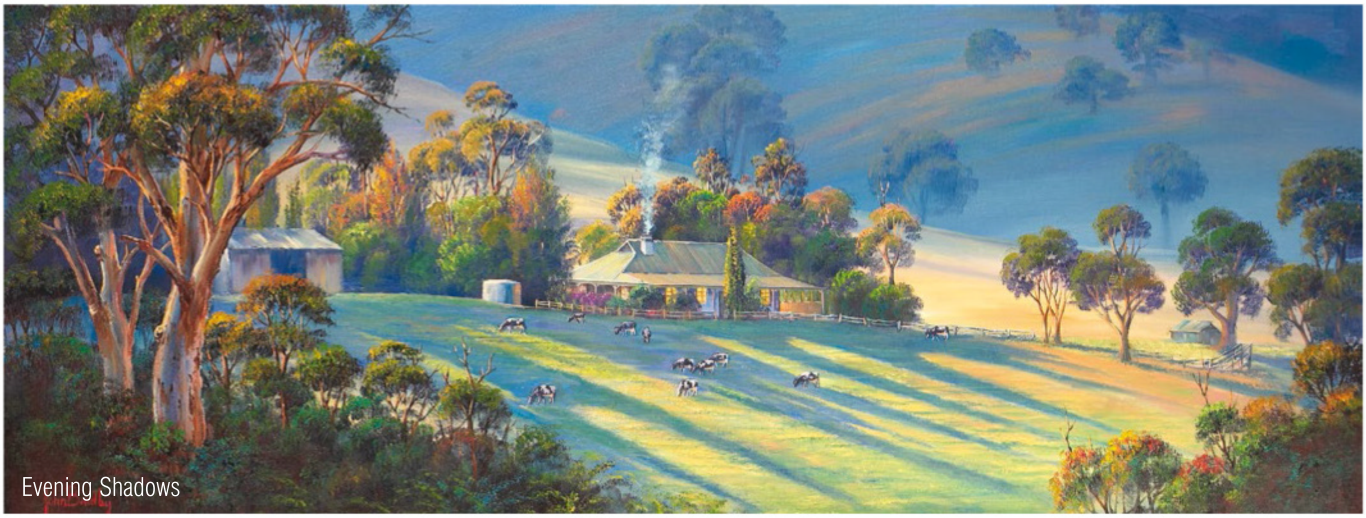




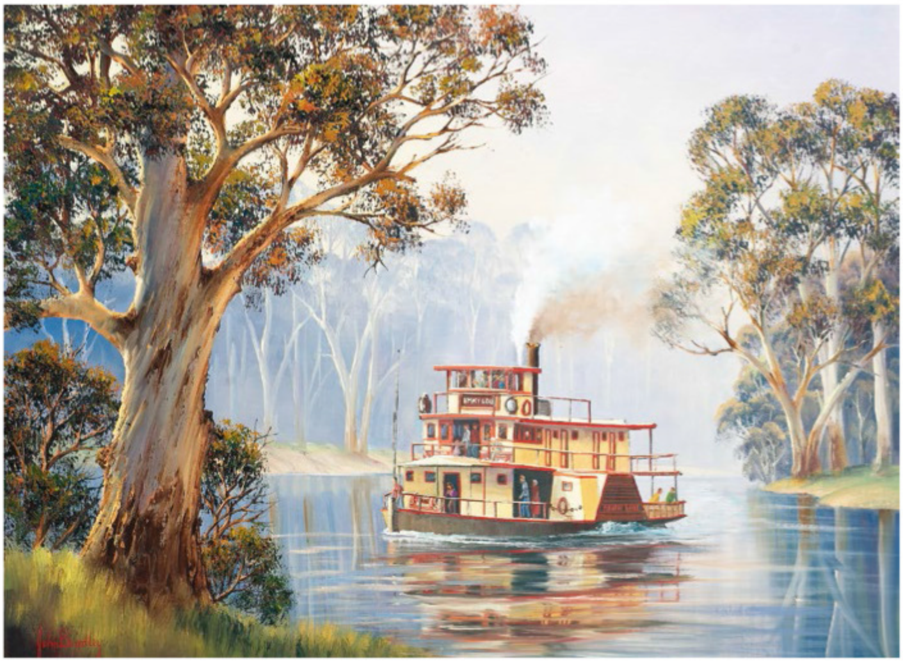
Outward Bound



Early Morning Muster



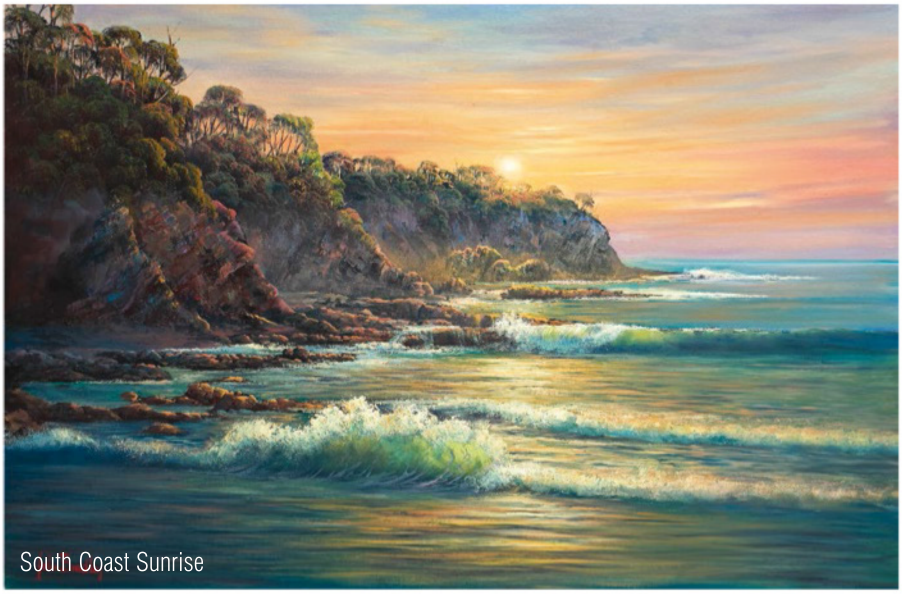
Evening Shadows



MAJOR EXHIBITIONS INCLUDE

November 1993 – Playfair Galleries
March 1993 – Articles Gallery
October 1995 – Castle Gallery
April 1996 – Steamfest, Morpeth Gallery
September 1997 – Morpeth Gallery
December 1998 -Toowoomba Bicentenary
November 2000 – Morpeth Gallery
June 2002 – Aarwun Gallery Canberra
August 2002 – Dural Gallery – Book Release
August 2002 – Morpeth Gallery
July 2003 – Dural Gallery
May 2004 – Aarwun Gallery
November 2004 – Visions of the Hunter – Morpeth Gallery
November 2004 – Giclee Print Release – "Life in the Hunter" Fairfax Group
October 2008 – Morpeth Gallery – Book release – A Journey Through Time

Morpeth Gallery, 5 Green St,
Morpeth, NSW, 2321.
Web: www.morpeth gallery.com
Articles Gallery,
111 Lawrence Hargrave Dr,
Stanwell Park, NSW, 2508.
Ph: 02 42942491
For information about John's art and art classes, contact:
Ph: 02 4938 8370
Mobile: 0404 842 487
PO Box 2000 Paterson
www.johnbradleystudios.com.au



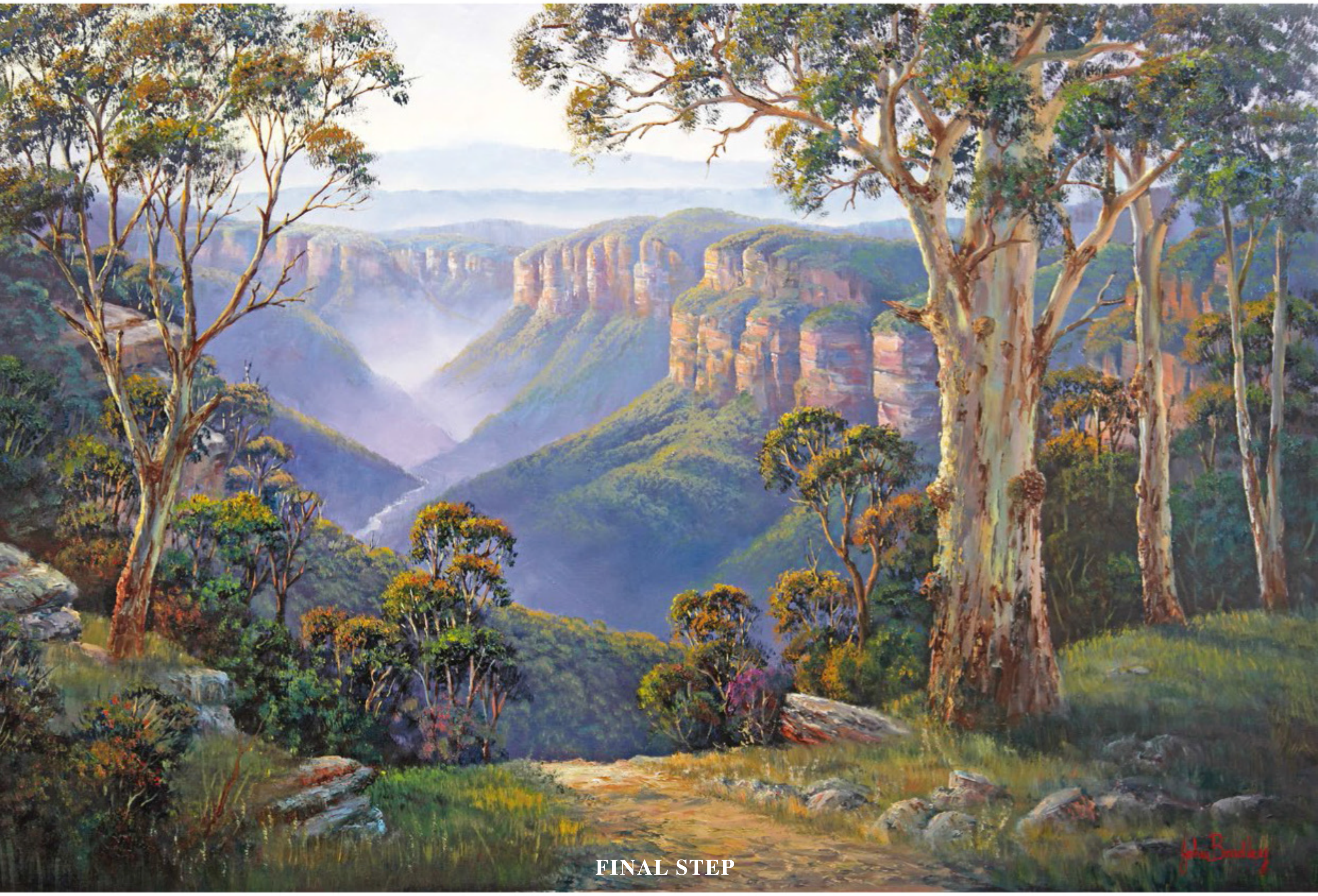
South Coast Sunrise

Oils

Sunlight and Shadows – Grose Valley

By John Bradley

This was an "on site" sketch executed several years back, when I lived in Katoomba. A number of late afternoon photographs which captured the rapidly changing light and atmospheric conditions were also used as references. The view is from Baltzer's Lookout, along Ridgewell Road out from Blackheath.



FINAL STEP

MATERIALS

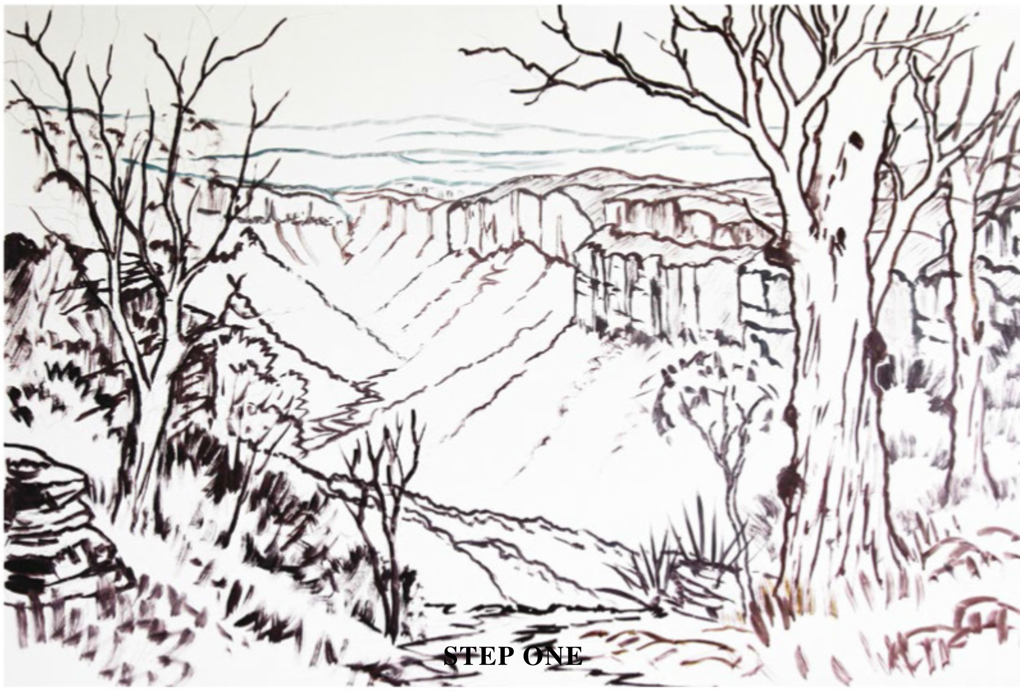
- **Canvases and Boards**
  I use good quality Belgian linen, prepared on stretcher bars for larger works or sometimes I mount the linen onto a timber backing using acid free EVA glue, making the canvas surface firm, enabling me to paint the detail with more accuracy. For small to medium works, I tend to use triple coated Gesso boards. The smooth surface is great for painting technical subjects or finely detailed works.
- **Brushes**
  - My favourite brush is the versatile Filbert. Sizes range from #2 through to #12 with most work being done with sizes #6 and #8. Good quality flat brushes, sizes #4 / #12 with medium to long bristles are used mainly for blocking in and applying good “meaty’ textural strokes. I keep cheaper flats and old scrubbers for “scrubbing in” colour and “scumbling” techniques.
  - I use a range of “sable mix” liner brushes for small, detailed work (sizes 0 to 4) and a selection of “well worn” and springy painting knives. A few old varnish brushes and fan brushes round out my selection.

Paints – Australian made Art Spectrum Artists Oil Colours

– Ultramarine Blue
– Cerulean Blue
– Spectrum Violet
– Permanent Magenta
– Spectrum Crimson
– Cadmium Red
– Cadmium Orange
– Cadmium Yellow, Deep
– Cadmium Yellow
– Light Red
– Yellow Ochre
– Titanium White
– Viridian

Mediums and Solvents

– Refined linseed oil.
– Art Spectrum Odourless Solvent,
– Gum turpentine (when painting outdoors).
– #4 A.S. Medium Liquol



STEP ONE

STEP ONE

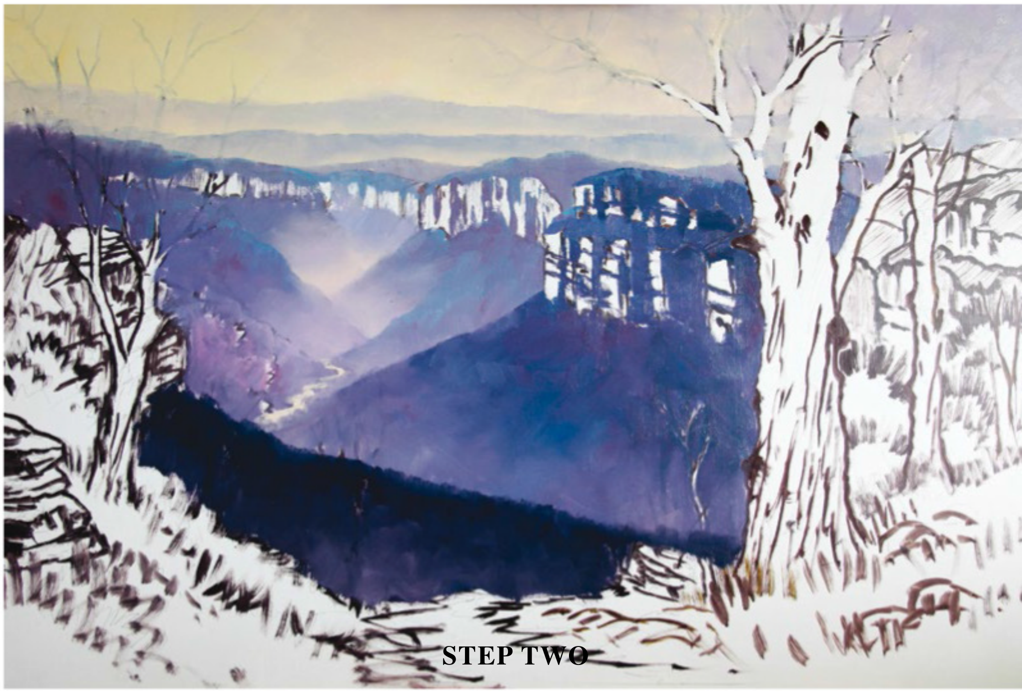
Using a #6 Filbert brush and very wet “slurry” of light red, ultra blue and yellow ochre, I draw in the design on the board. Note the most distant parts of the scene are considerably paler and “bluer’ to avoid “bleed through” when colour is applied. If corrections are required at this stage, a quick wipe with a cloth dipped in brush wash will remove the unwanted lines.

STEP TWO

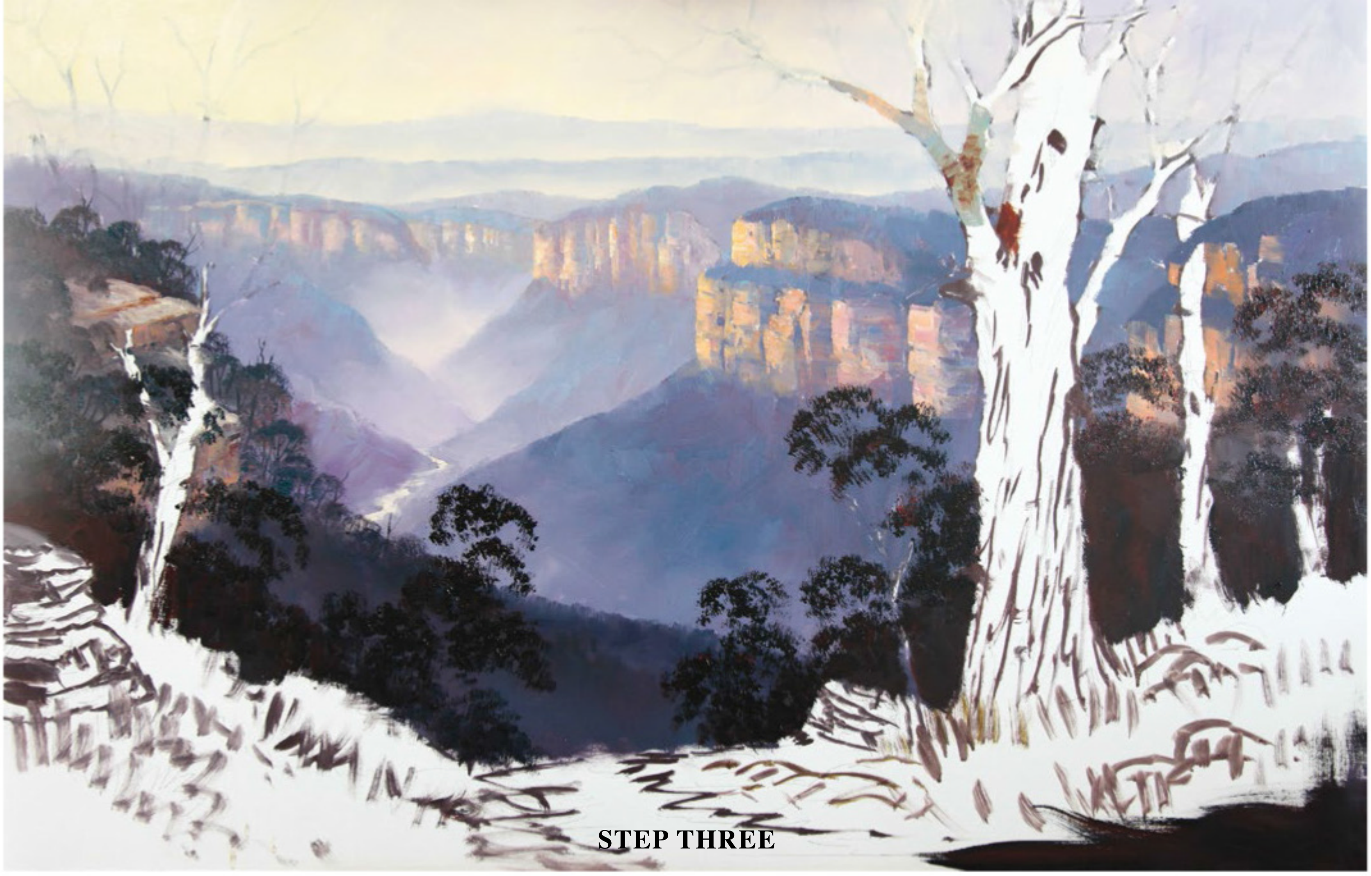
Using only refined linseed oil as a medium, I establish the most distant values and begin to bring the painting forward. At this stage, tonal values are more important than colour, particularly as this scene has a lot of distance.

STEP THREE

Intermediate and foreground values are starting to be blocked



STEP TWO



STEP THREE

in at this stage and the centre of interest (sunlit rock faces) receives some preliminary attention.

STEP FOUR

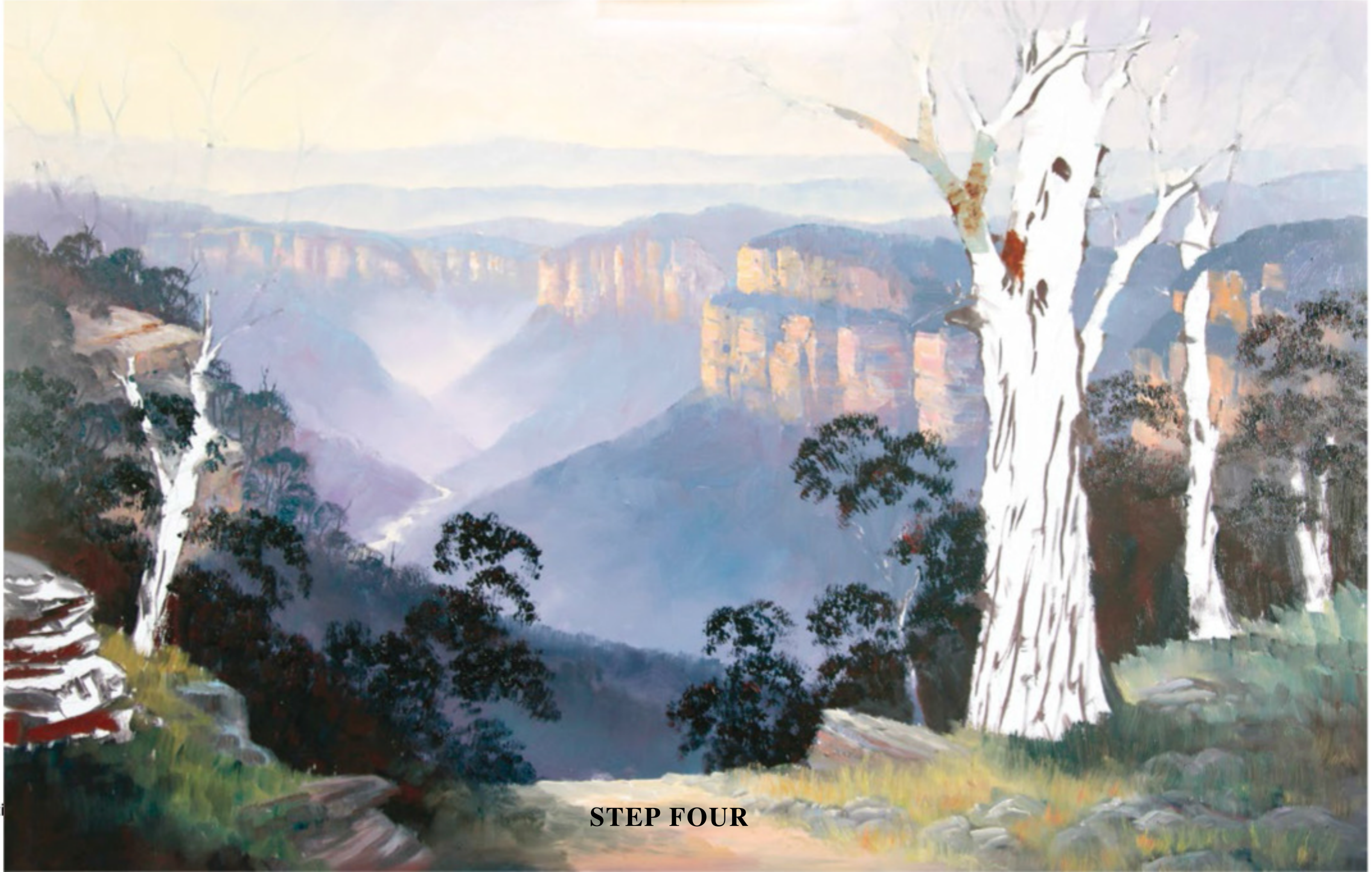
The foreground under painting gives me a feel for the overall tonal structure of the painting by removing a lot of bare white board and putting the middle distance into perspective. It is at this stage I would correct any glaring colour or tonal anomalies.

STEP FIVE

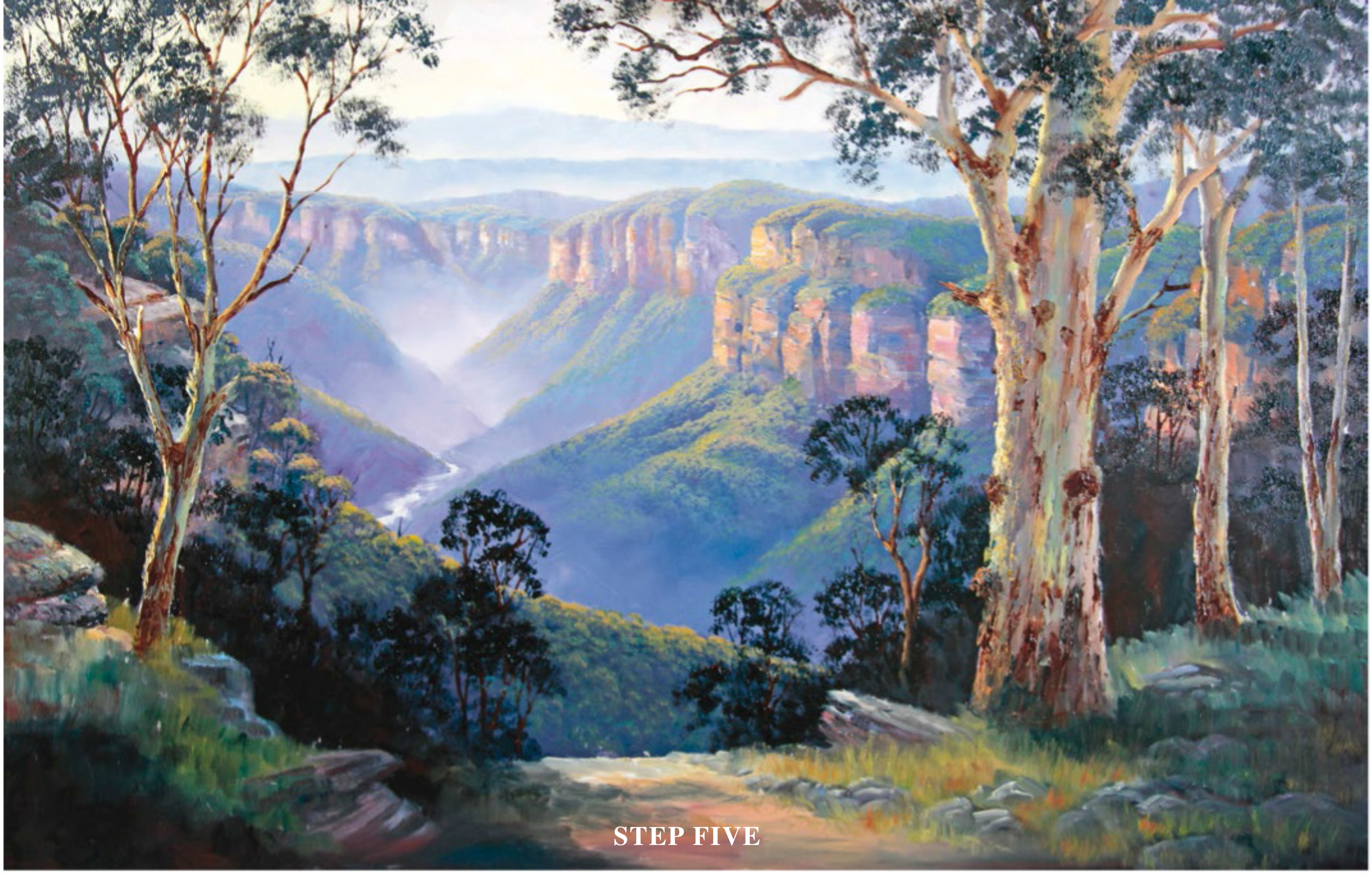
The board is finally covered and I bring detail into the centre of interest and add foliage “under colour” to the foreground trees. This latter step tends to push the background elements further back, enhancing the illusion of distance.

FINAL STEP

In this the final step, foliage highlights are applied. The elements



STEP FOUR



in the foreground are given texture and form by using a palette knife, which seems to bring the foreground even further forward. Small branches and other finishing details are added to the rock faces.

At this stage I would set the painting aside to dry and not look at it for a week or so. When I look at the painting with a "fresh" perspective, any areas that need further attention are readily evident. ■

Note: A thin glaze of #4 A.S. Medium Liquol will restore "chalky" darks and integrate the painting's surface.

ARTIST'S HINTS AND TIPS

Having taught oil painting for many years, three basic problems seemed to constantly arise with new and inexperienced students.

1. Not mixing sufficient colour
2. Using ultra cheap hobby paints
3. Not replenishing depleted colours on their palettes

- I realise that financial constraints are a real concern for many students and amateur painters who may not be recovering their costs through painting sales yet. In my experience poor quality paints are a false economy, as the quantity of pigment in them is less than the better quality paints, so more paint is needed. I have also found that the permanence is often inferior and that the "extenders" used in the poorer quality paints, can reduce the chroma (intensity).
- A premixed palette will help avoid "muddiness" in the colours and encourage good painting "brush work'. If linseed oil is used as a medium the palette can be put in the freezer overnight, and providing the paints are not allowed to skin over, a palette can last up to two weeks or more.
- Very often, colour can disguise tonal deficiencies in our paintings. There is a simple way to determine if your tonal values are okay or not. Take a digital photograph of your painting, without flash, in good light. Download it onto your computer, and use any inexpensive photo processing programme to reduce the colour saturation enough to produce a black and white image. Enlarge this to full screen size and you will easily pick up any tonal problem areas.
- Avoid painting late at night – our colour perception changes significantly.

Try to paint under lights that don't distort your colours. Colour rendering is a term used to describe how closely a light source approaches natural daylight in keeping the correct balance of colours in the spectrum.

- Colour temperature defines the warmth or coolness of a light source in degrees Kelvin. i.e. an old incandescent light globe operates around 3,300 Kelvin, a sunny day 6,000 Kelvin. Ideally your light source should have a colour rendering index of better than 90% and a colour temperature between 5,000 and 6,000 Kelvin.

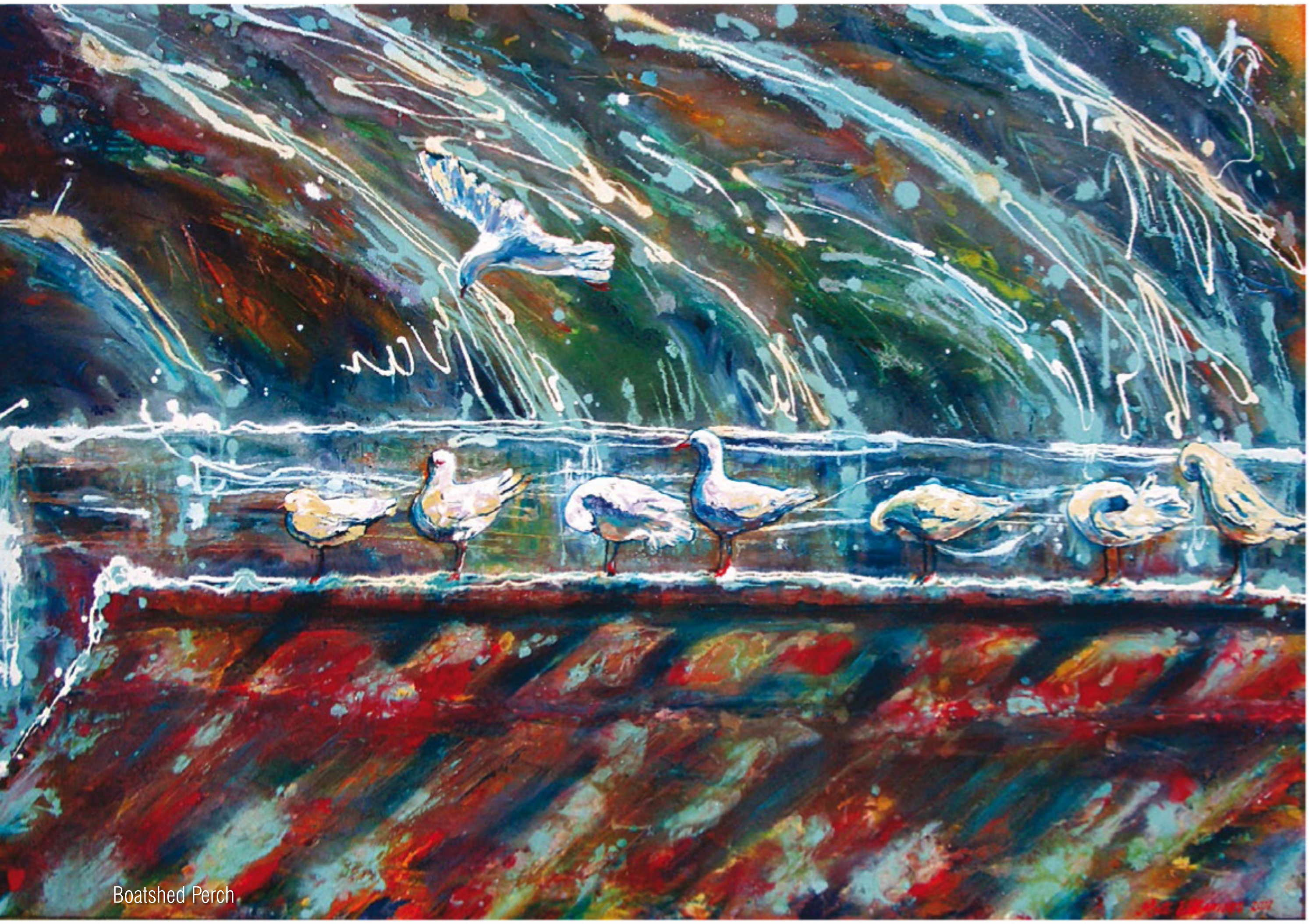
Kate Williamson

Wild At Heart

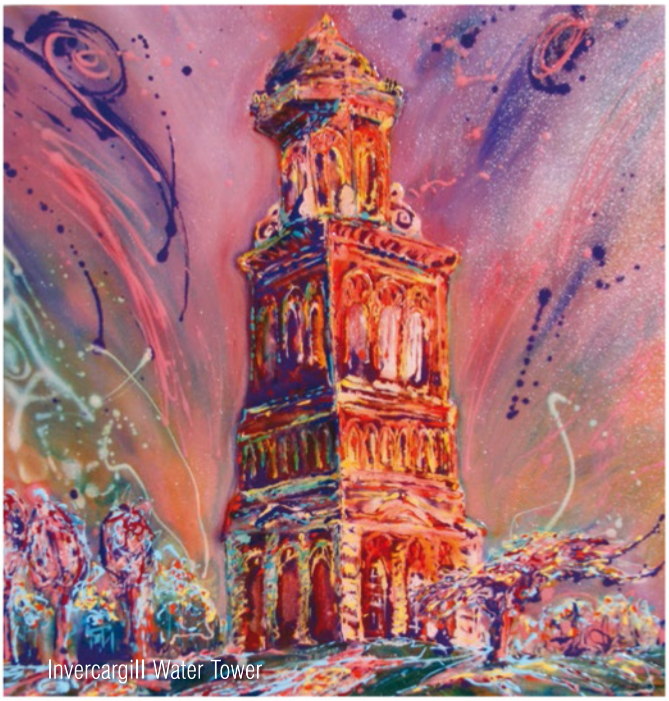
By Daniel Williamson

Throwing herself deeply into her paintings,
Kate creates an amazing body of work.

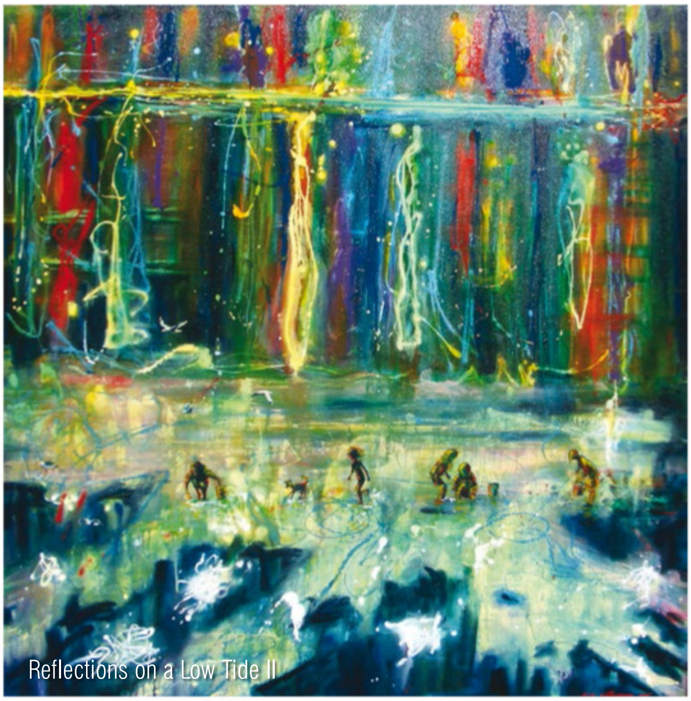
Kate paints in an unconventional way, with her canvas flat on the ground or on a huge easel. She moves around the canvas Jackson Pollock style, quickly capturing the movement and life energy of her subject. While painting dynamically, Kate physically engages her whole body, moving vigorously around the



Boatshed Perch



Invercargill Water Tower



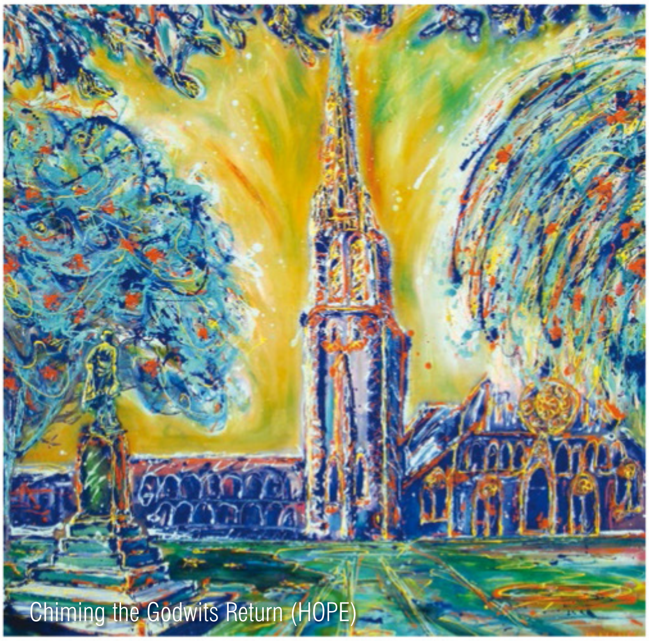
Reflections on a Low Tide II

horizontal canvas. Her brushes aren't what you'd expect either as she uses them upside down as sticks of various sizes. I also spotted a cooking utensil in her toolbox covered in paint.

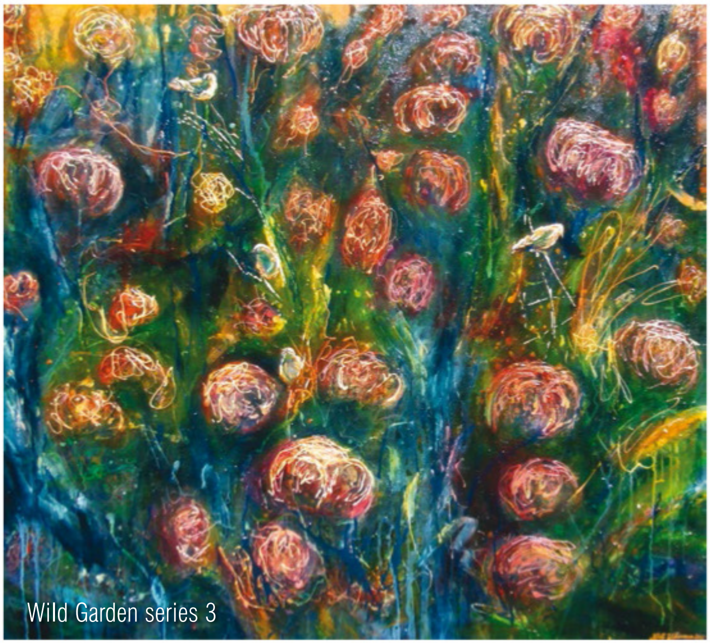
'It can turn into a yoga workout (not so good for my back) requiring various movements, balance and rhythmic strokes. Although mindful that a lot of subconscious magic happens, I still have to trust that my actions will reveal themselves on the canvas. Looking down on a large canvas from a standing position gives me a great perspective and with lots of room so that I can let the paint rip. It's also a very natural and ancient way of painting,' Kate says. The outcome is alive, vibrant and fresh. This is 'action abstraction' yet not so abstract that the subject matter is rendered unrecognisable.

'I won't stop painting until I have captured the vibration and light of the subject; life is never flat, dull or static', she says. Kate also believes acrylic paint is the best medium to morph into liquid flowing beauty whether it is representing the living sands of the cockle beds of Otakou Bay with glowing luminosity, or the imbued essence of the light flickering through trees, around flowers and birds, the zipping, zapping and zinging of nature. These are electric heart-warming paintings, which speak to your subconscious with feeling so that it becomes a transcendent pleasure viewing these expressive painted landscapes.

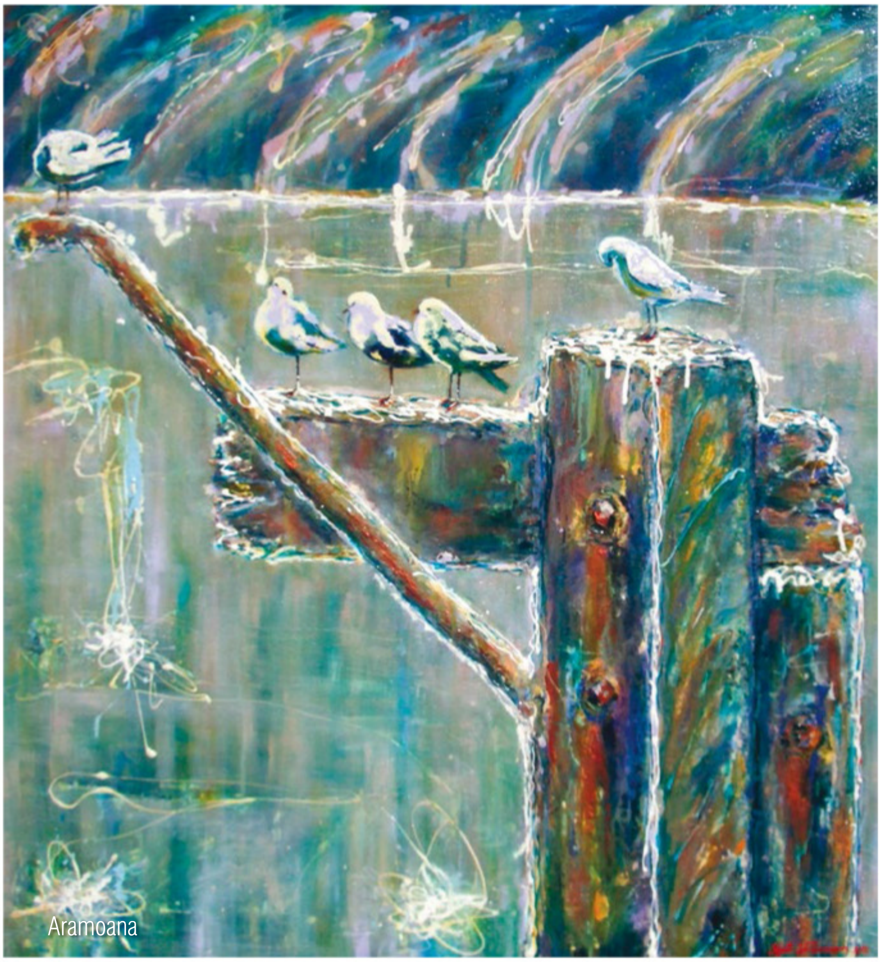
On the wild Otago peninsula, artist Kate and writer Daniel Williamson



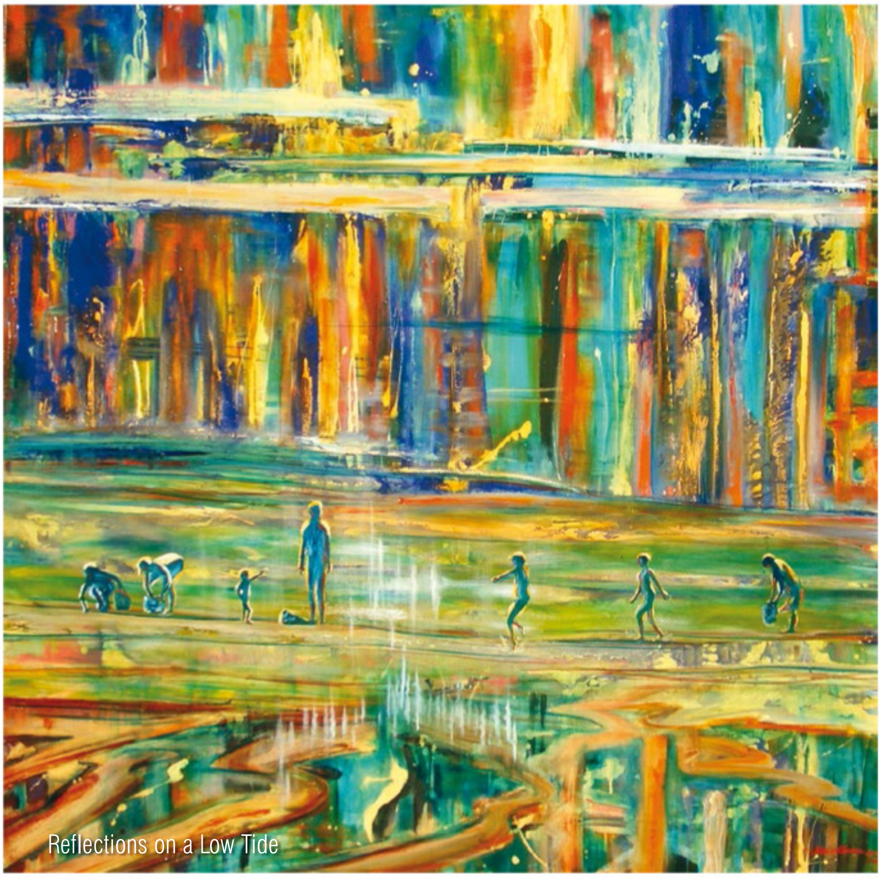
Chiming the Godwits Return (HOPE)



Wild Garden series 3



Aramoana



Reflections on a Low Tide

live in a seaside cottage in Otakou, a small historical settlement located not far from the famous Royal Albatross Colony and the Yellow Eyed penguin tourist colonies.

Kate's energetic paintings capture a wilder version of Monet-like garden scenes and huge atmospheric tidal zones in her Cockle Hunter series of large contemporary art works.

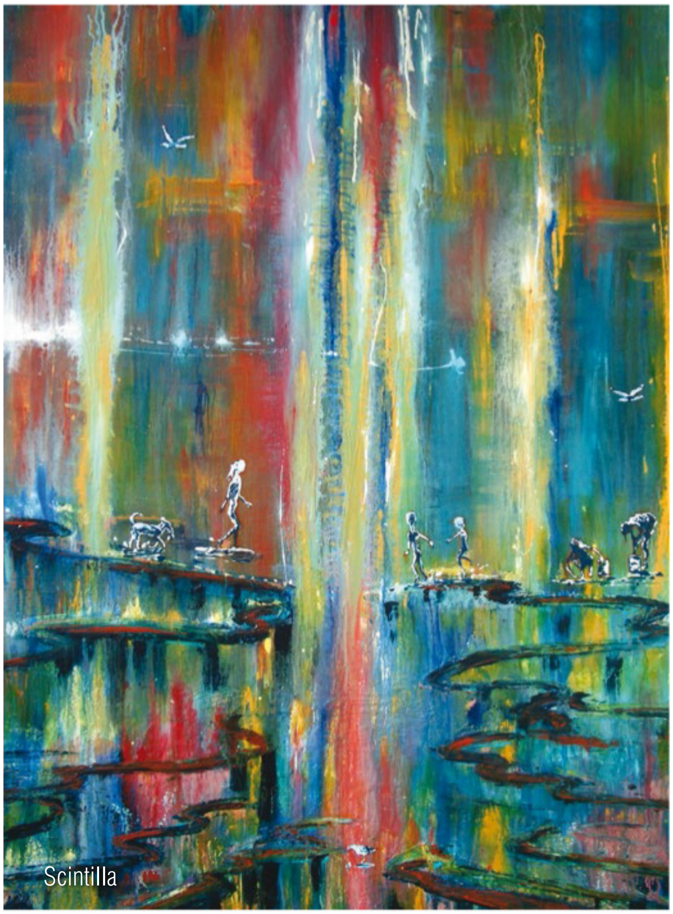
All are painted from her studio and its immediate environment literally. The wagon wheel painting is of her front lawn garden, the paintings of cockle hunters and beachcombers in melting painterly environments are also the front lawn, so to speak. Straight out the front window of the cottage studio is a spectacular view - Port Chalmers with Mt Cargill across to the west, and striking cliffs above Aramoana over the Otago harbour entrance to the east.

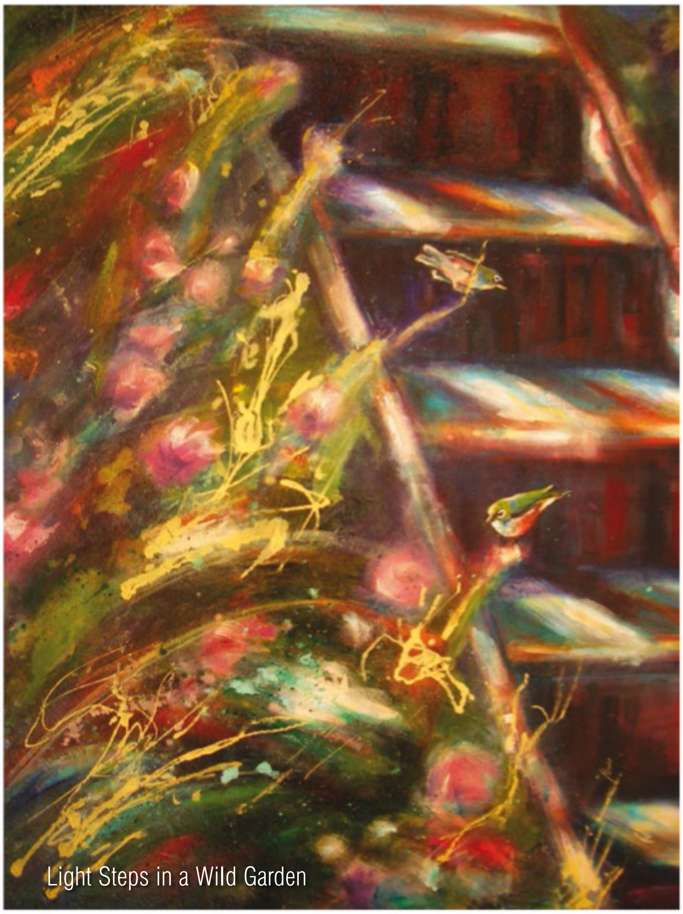
An impressive succulent garden full of huge masses of flowers surround the house, which is named Bumblebee Cottage due to the resident bumblebees flying from flower to flower.

'We have a special catch and release system for the bumblebees that fly inside, which includes our Bichon Frise dog raising the Bumblebee alarm so they can be returned stress free to their flower business' she said.

Kate has an art website paintinglive.co.nz and is represented by BONZ contemporary art gallery, Queenstown. Her work has been snapped up by visiting New Zealanders as well as international art buyers with her work been recently flown as far a field as Dubai and China. One large Cockle Hunter painting sold as soon as it arrived at BONZ gallery, Queenstown, while still being in the process of being unwrapped. 'That's real fresh art', Kate laughs.

It hasn't been all plain sailing for Kate, who survived cancer at the age of 25. Her life changed from ski field industry work and summers tour guiding around the South Island to an art school in Wellington, following six months of chemotherapy for Hodgkin's disease.


Scintilla


Light Steps in a Wild Garden

Kate says, 'I found the art curriculum at high school constrictive so I was surprised to discover this alternative art school. My life has been marked by really odd events as if cosmically persuading me to paint.' Years later Kate is working full time on her grand paintings, and is surprised by the finished artworks, which she feels have a life of their own. She believes flicks of paint shouldn't be deliberately placed during the painting process, but should come together and relate in fascinating ways that speak of the intent of the work, bringing it to fruition. 'The subtleties and magic of a fluid medium are almost self-creating. It's very exciting when the 'ta-da' moments happen'.

Kate is a Christchurch, New Zealand born artist, whose work is in collections locally and overseas. Her studio is open by appointment, contact details are on her website paintinglive.co.nz. If you're planning a visit to the Otago peninsula, New Zealand or are just an avid art lover, Kate's studio is well worth the visit.

Achievements

Invited to work in France on a giant scale performance work painted during the 24-hour Le Mans car race with Yvan Mauger.

Receiving a diploma of art & creativity (Advanced) from the TLC alternative art school, Wellington, New Zealand.

Painting many commissioned canvas works, and large-scale murals. My favourite is a mural for the Royal Albatross Centre not far from my house, in a tunnel 40 metres long, which challenged me to paint three surfaces, ceiling and sides together. It gave me a great opportunity to paint my interpretation of bird migration, which has always fascinated me.

Winning the Lula Currie Award from the Otago Art Society, 2010 for an abstract work.

International sales and positive feedback from the people purchasing my art.

*I am currently represented by BONZ Gallery, Queenstown.

Favourite artists

Jackson Pollock for his amazingly rhythmic organic large-scale paintings. The Action Abstraction movement who dumped the paint brush.

Aboriginal horizontal painted artworks for their amazing patterns and often-topographical view point of landscape scenes.

Gustav Klimt and Ferdinand Hodler for their mosaic landscapes. Peter Doig, Philip Clairmont and Alan Pearson for their colours and how they see beyond the subject matter to create a unique viewing experience. Bill Hammond, Euan Macleod and Ralph Hotere for the profound connection to the land and passion expressed in every painting or installation work. Also all the artists that I've mentioned have a strong identity that is instantly recognisable when seeing any of their artworks - the work is them and they are the work.

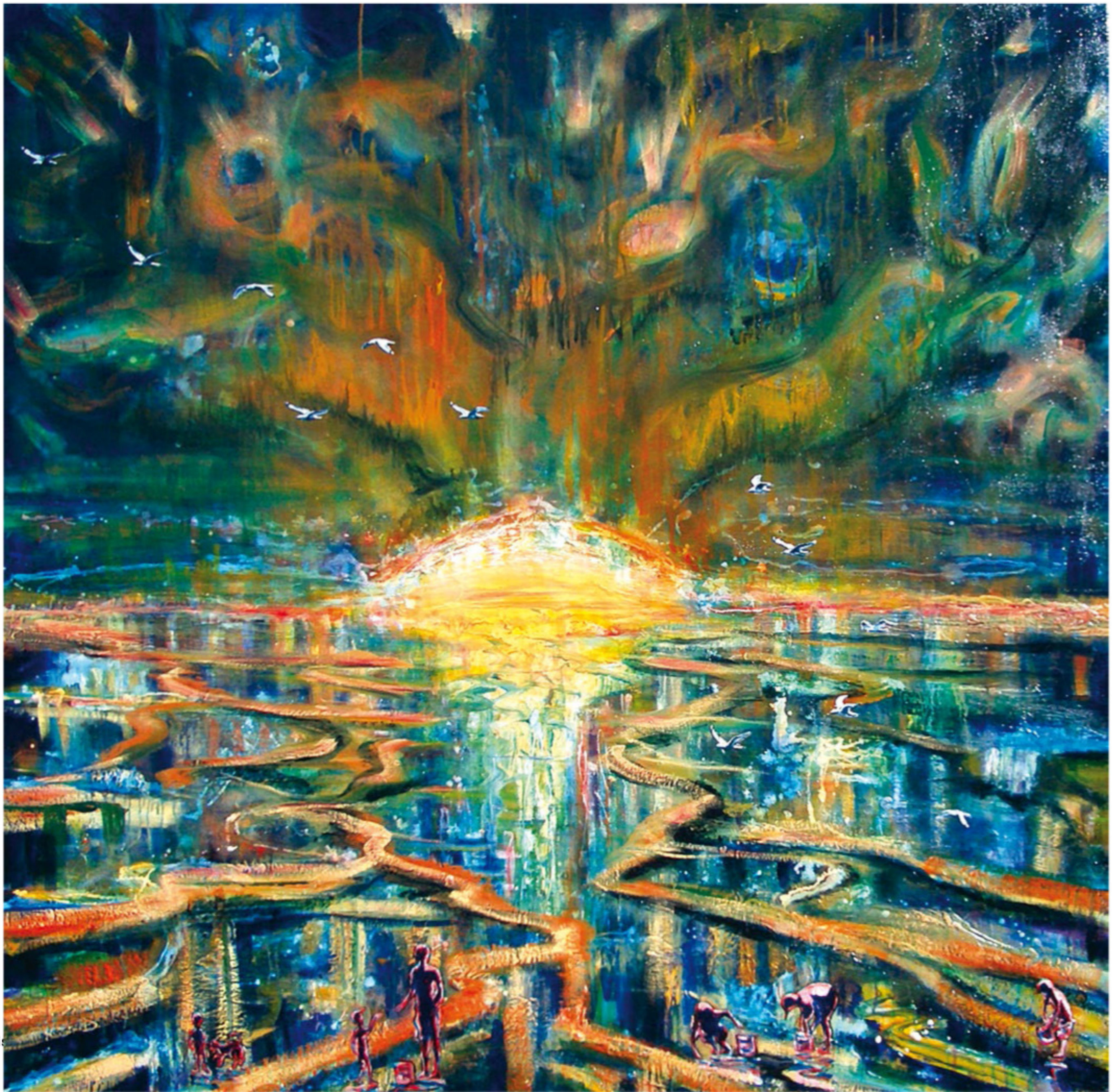
My favourite inspiration comes from New Zealand filmmaker and installation artist Vincent Ward, for his atmospheric masterworks, which speak straight to your heart. ■

Acrylic

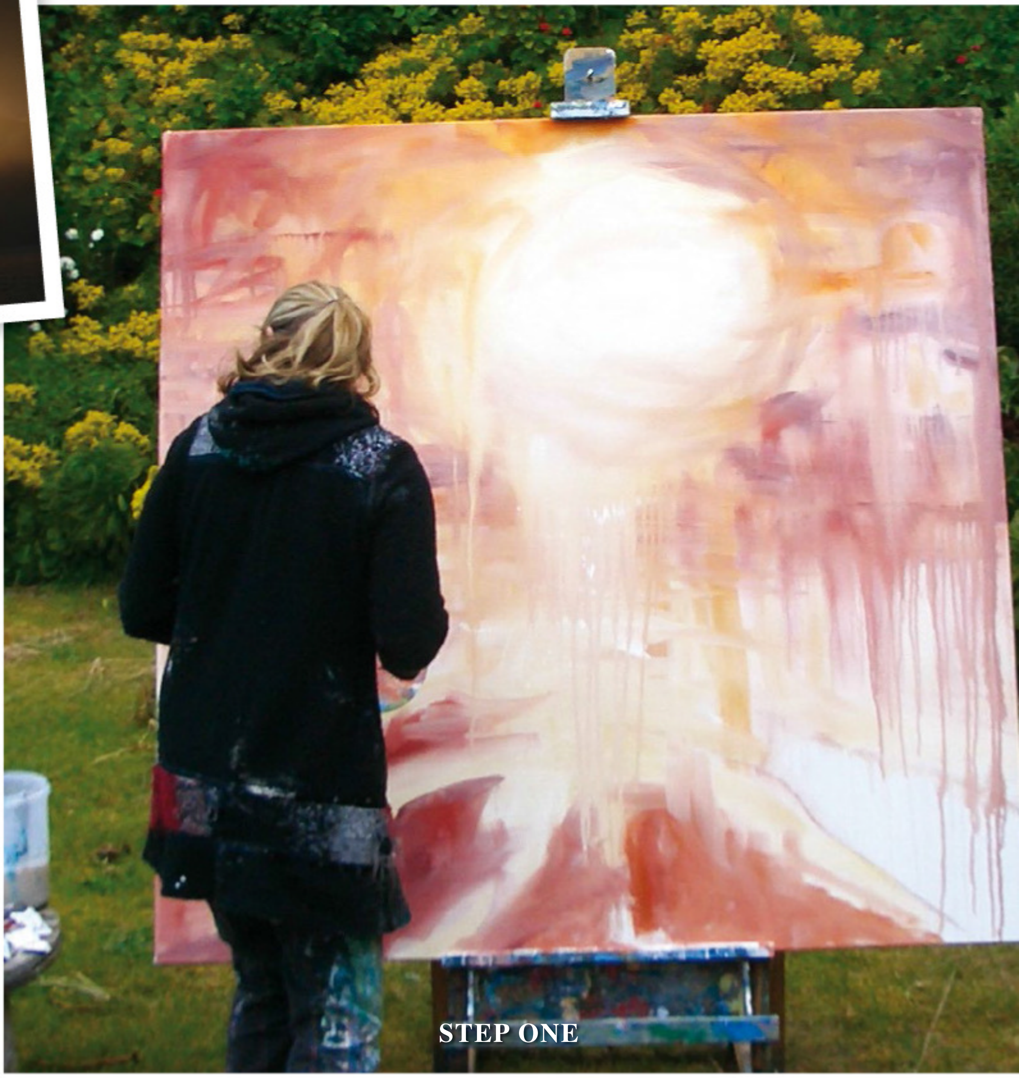
Dusky Light

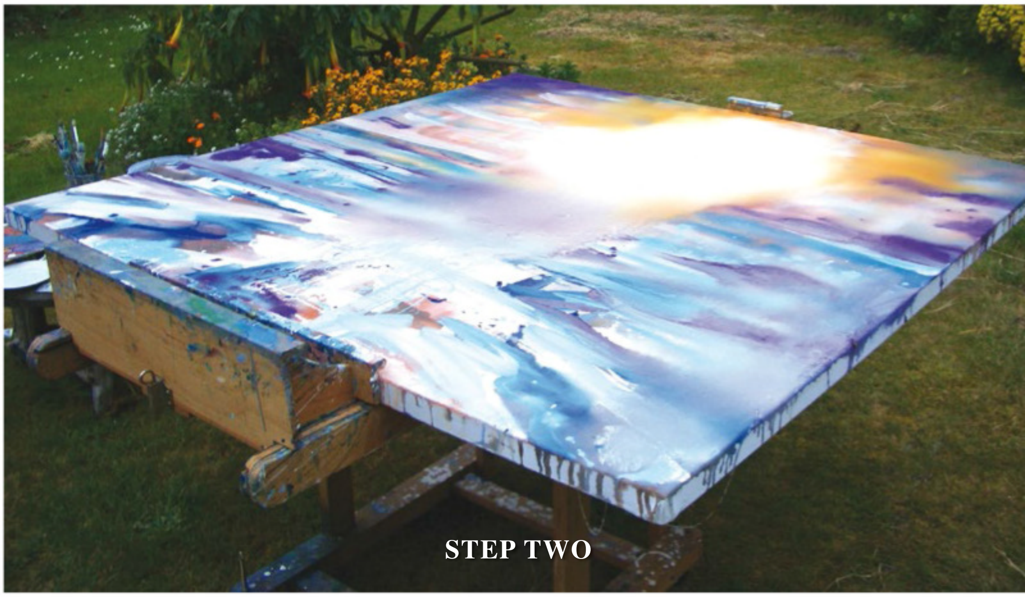
By Kate Williamson

Part of Kate's popular Cockle Hunter series, Dusky Light is brought to life under her skilful instructions.



INSPIRATION


STEP ONE


STEP TWO

STEP ONE

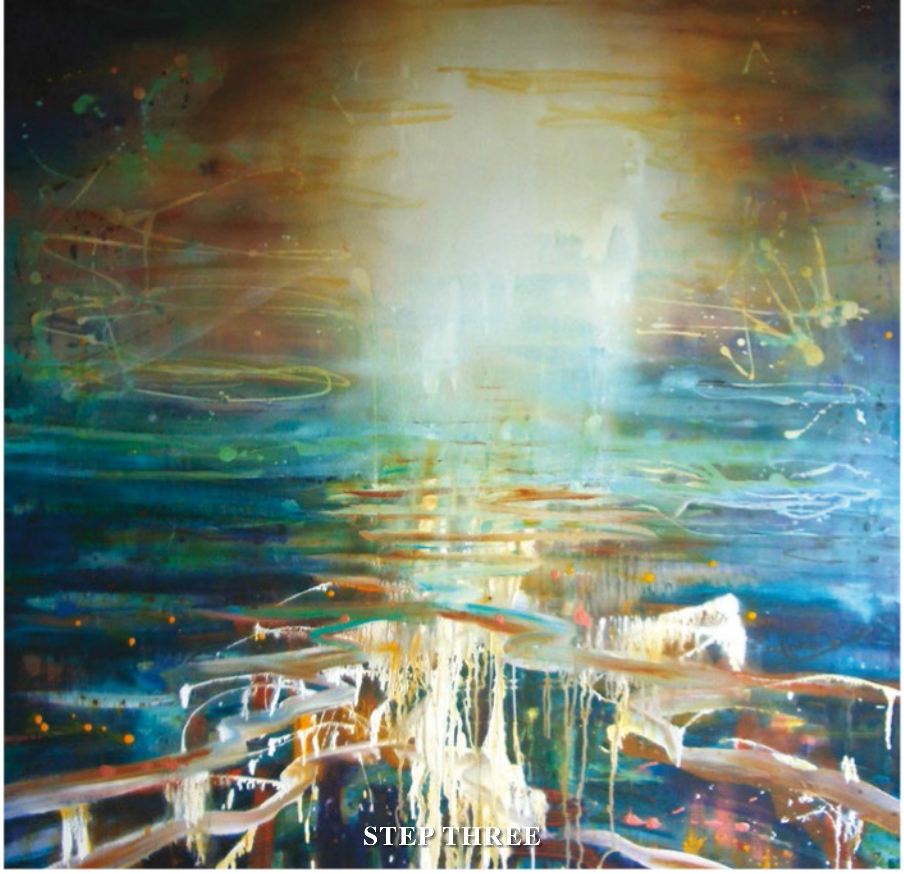
Undercoat with gesso, dilute and apply two to three coats. Painting can be a messy business so if space allows work outside. It will also encourage you to free up your movements.

STEP TWO

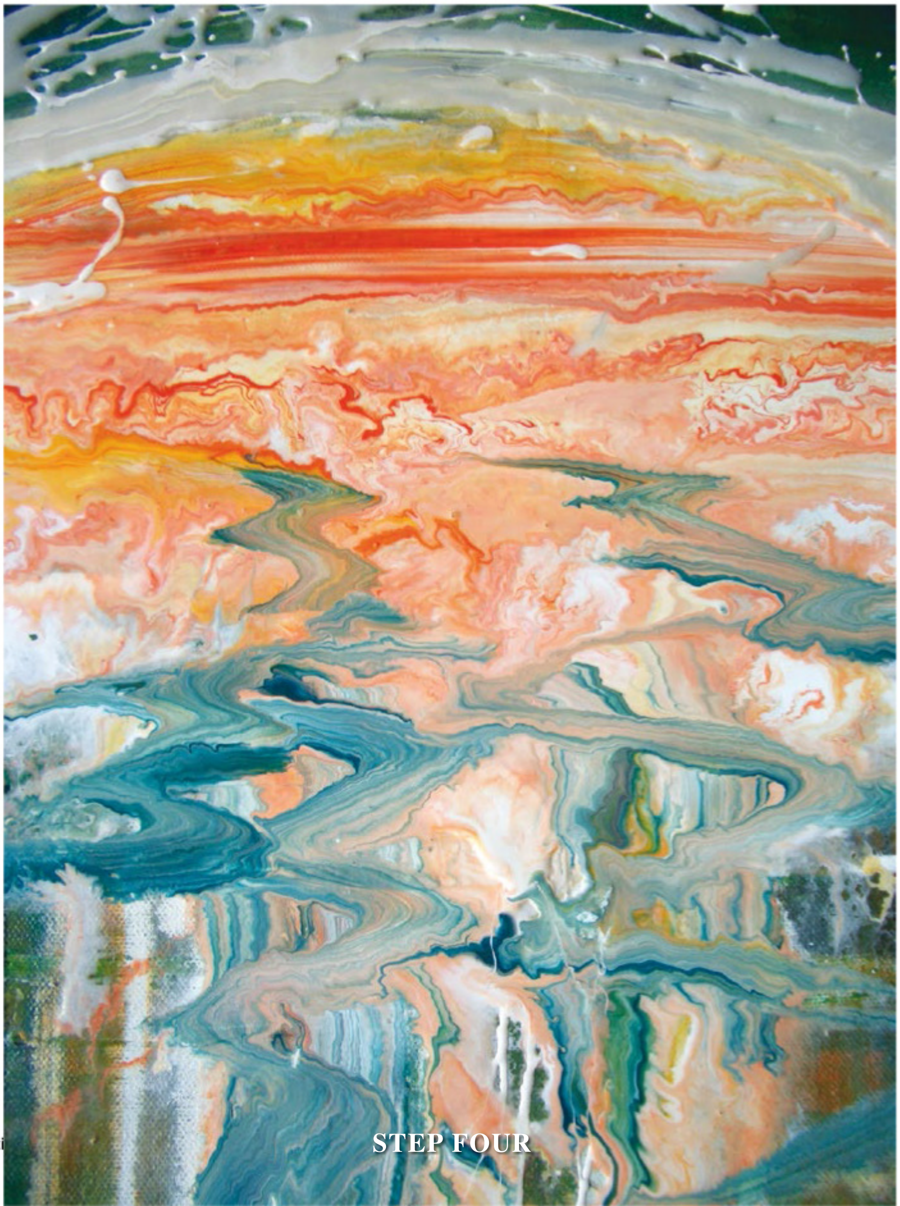
I paint the base coats with my favourite Atelier acrylic paints, using similar colours, and applying them straight onto the canvas. I keep the canvas wet with a spray bottle (living in a cooler climate helps keep the acrylics active). For me, the most favourable time to paint is when there is a light mist; it also feels amazing.

MATERIALS

- Stretcher bars - 1.60 x 1.60 metres, available at good art supply shops
- Canvas (heavy-duty ounce)
- Gesso
- Water spray bottle
- Atelier acrylic paints in pots
- Golden Tar and self-levelling gel
- Very large paintbrushes
- Smaller brushes (used upside down as dribble sticks)
- It is a good idea to have many clean brushes and dribble sticks on hand
- Use a top quality varnish. I prefer Golden.



STEP THREE



STEP FOUR

STEP THREE

I paint the undercoat colours quickly, which warms me up to the vigorous action of painting. Moving the canvas to change the direction the paint runs starts to set the mood of the work. Dusky Light is a 'melting' painting, the colours from the start morphed into layers, dropping reflections like illusions. Being an intuitive process and depending on the temperature and humidity of the day that I'm painting on dictates to me where to go next while working.

STEP FOUR

I painted the sky upside down to capture the upward running tendrils of sunset cloud and colours. I used a pot of polyurethane on the wet paint to freeze the sun and sunset on the water; this lets the paint bleed but not run as to fix the melted moment. This needs to be done successfully. Once each area of abstract movement I like is framed and stands out enough, I let it dry. I also find the colours seem to set and look better when allowed to dry in a cool place away from the sun.

STEP FIVE

The next step is using mediums, gels and paint thinners; also, dry brush to highlight textures, using colours that jump off the background creating more illusionary perspective, space. This space can be horizon, distance, or the sand around pools when the tide has gone out. It can also be currents or light dapples on the water…this is for the viewer to discern, engaging them directly in the reading. My goal is to capture the natural mystery in my work.

I will assess the whole work layering translucent light layers and heavy deep colours to cut back into the painting.

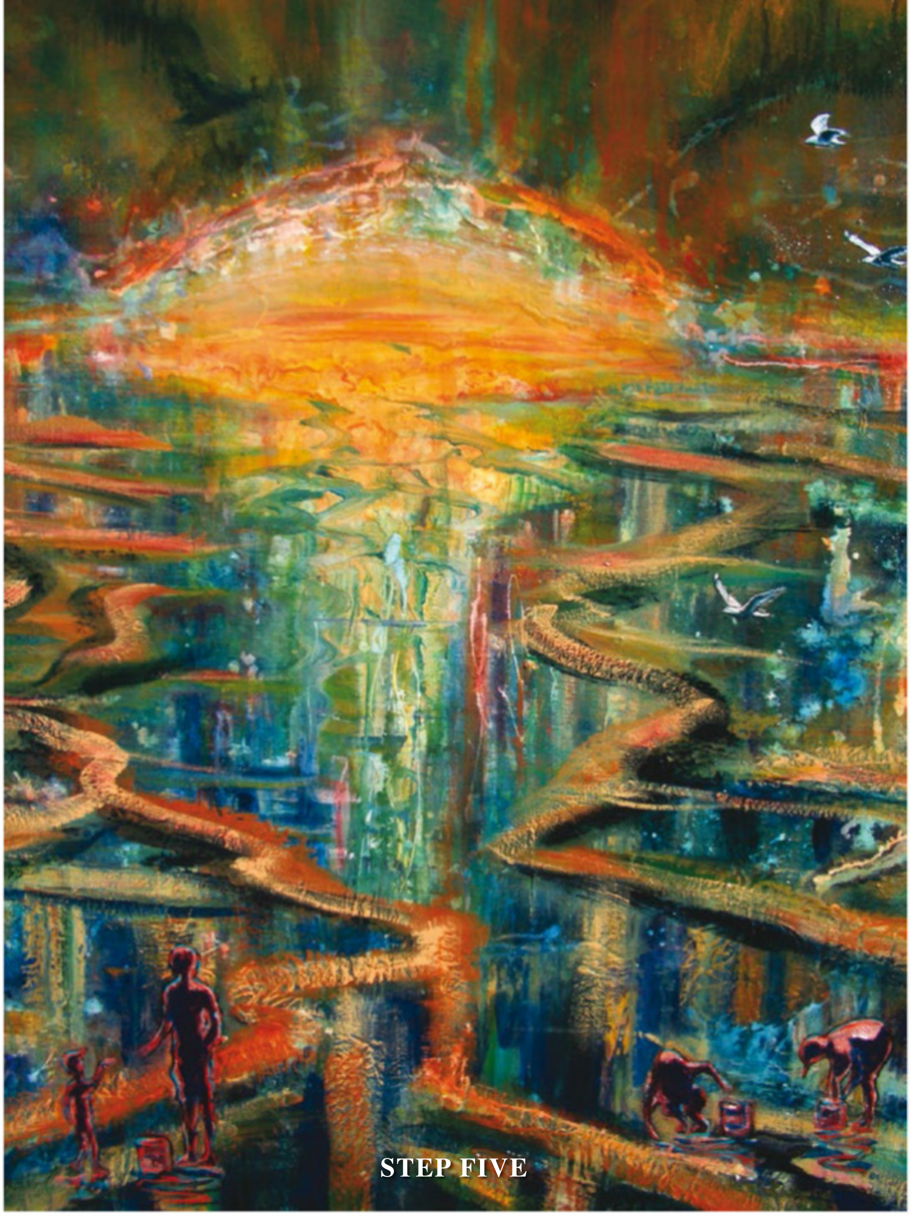
The effect I want is fluid and multicoloured, with transparent areas set amid floating ribbons of paint; it is a balancing act, effective from a distance, drawing the viewer into the scene. A large canvas can absorb your whole vision, immersing you in the painting.

FINAL STEP

The last step is to find relaxed playful figures from everyday scenes. I have plenty of references to pick from as I live next to a very popular cockle picking spot), one particular family has been the subject of many of my works. They have a dance-like quality in this environment and help ground the atmospheric painted landscape/seascape. I am not finished until I feel the whole effect is transcendent with ribbons of floating light - vertical drops of paint curtaining reality in natures amazing sunset and watery realm.

I use golden tar gel and self-levelling gel to finish the painting with a high gloss surface. I believe the final layers of varnish and gel polymers are most important for a high quality professional finish.

I hope this demonstration encourages experimentation, enjoy the process. ■



STEP FIVE

ARTIST'S HINTS AND TIPS

- Forego using tools such as overhead projectors and tracers as I believe they stilt the painting process especially if you want to capture expression and atmosphere in your work. Believe in your intuition and have guts.
- Don't get hung up on picturing the landscape realistically, instead create paintings which speak of your unique interpretation, believe me people do respond to this. Try painting with your canvas on the horizontal plane, like Jackson Pollock, using paint thinners and the wrong end of your brush as a dribble stick. This has helped me loosen up and find loose lines, energy and expression in my work.
- All great works of art go through the ugly duckling stage, just keep working through it, being open to the uniqueness and bringing this forward. As I said, it takes guts (especially working on such a large scale) and trust yourself.
- Try painting on a wet canvas sprayed with a water bottle first, amazing natural effects happen which can never be achieved with a paint brush. Don't get hung up on paint brushes, there are so many other ways to manipulate paint.
- Don't be sparing with your products, my painting style uses up lots of paint, yet in the end being surprised by the finished result is a fantastic feeling. Find your own rhythm and "hum" in your practice.
- I lacked enthusiasm for picturing, and I found the whole process boring and too easy, especially with the tools available to artists now. I decided to do a new course offered in abstract art. It revealed fresh ways of looking at the painting process and I have been totally obsessed with experimentation and feel really proud of my new work. It is now a living process, which continues to inspire me. My last advice is to be open to change and most of all challenge yourself.

Mind Divine:

The Story of the Renaissance

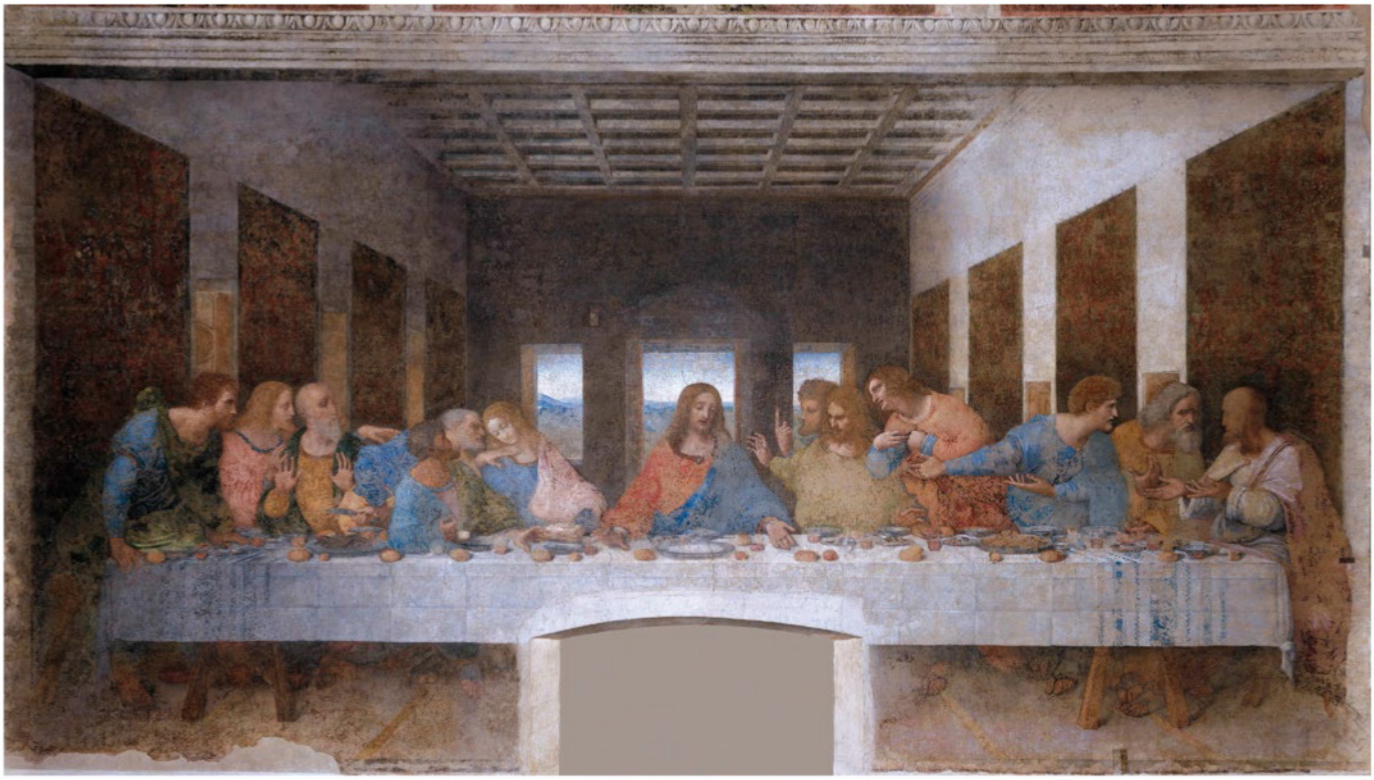
By Rebecca King

Rebecca King explores the remarkable minds of the original Renaissance men

In 1452 in a farmhouse just outside the small Tuscan town of Vinci, three hours into an April night, Caterina, a peasant woman, gave birth to her illegitimate son, Leonardo da Vinci. He may have been born in unremarkable circumstances, yet his incredible life transcended these ordinary beginnings. His magnificent mind found its home in the birthplace of the Renaissance, Florence. It feasted on the aged texts of antiquity previously lost in the dark corners of the Middle Ages, it played in the garden of genius, and it dreamt in the bed of the divine.

Leonardo grew up on the peasant hills of Tuscany, the blessed and picturesque region in northwest Italy. With Florence at its heart it seemed as if a divine hand gave life and sustenance to the birthplace of history's most noted artists. While Leonardo explored hillside caves and sat through rudimentary homemade Latin, geometry and mathematics lessons, the great Renaissance fathers were busy redesigning aesthetic conventions, marvelling ancient texts and slowly shifting the mind from its middle-aged axis. Europe in the mid-15th Century was ripe for rebirth and Florence was its most doting parent.

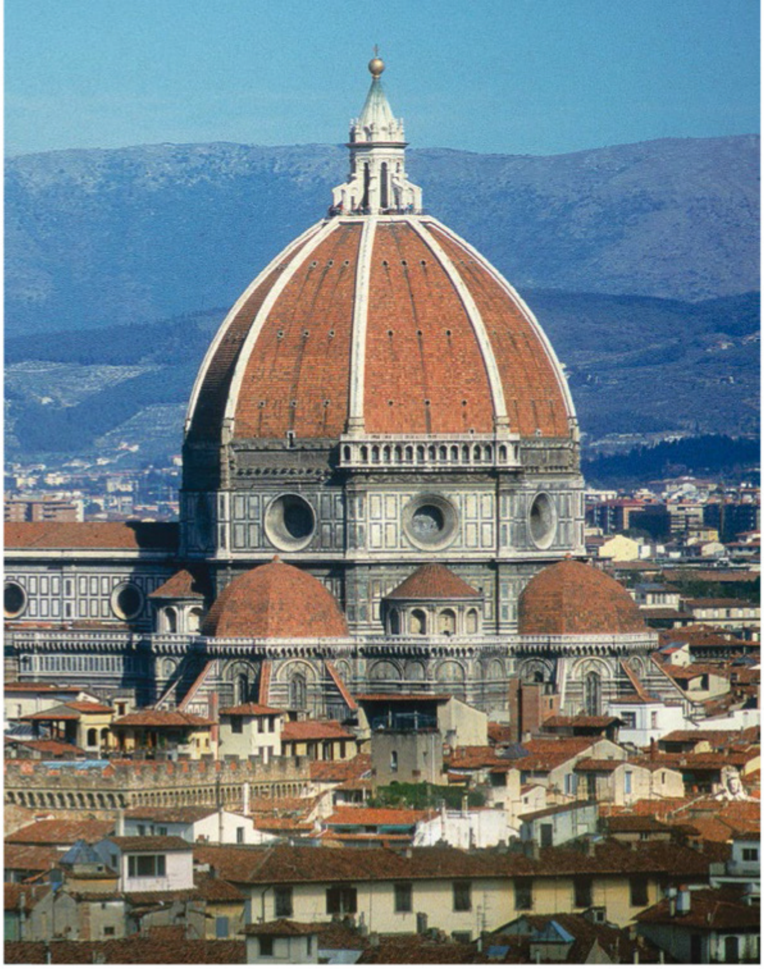
When Leonardo da Vinci was brought to Florence in 1466 at the age of 14, the city was politically stable, economically successful and a cultural breeding ground. By then it had already raised some of the early Renaissance's greatest minds. Giotto (1266 – 1337) is considered an early master who dragged art from its flat and unnatural forms to represent life

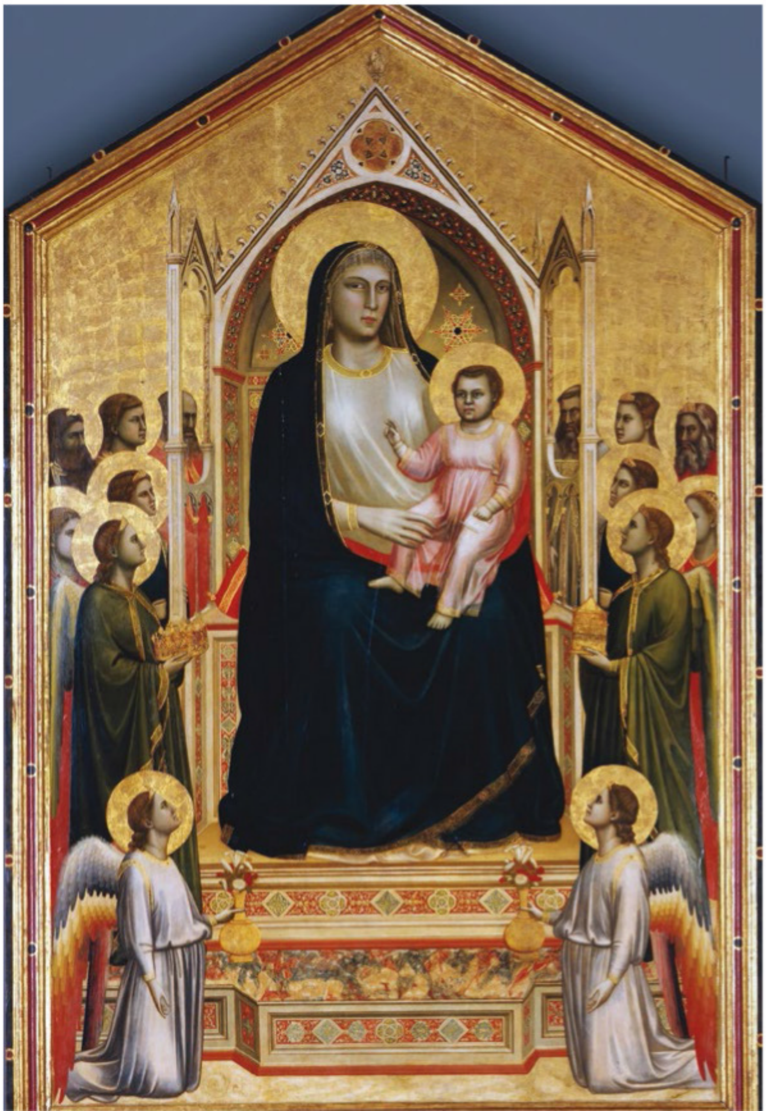


more realistically and naturally. Giotto is famous for his frescoes and polyptychs that decorate several churches in Padua, Assisi, Florence and Naples. Giotto's Ognissanti Madonna or Madonna Enthroned (c.1310 tempera on panel) now hangs in the Uffizi Gallery in Florence. It is an example of early Renaissance art which retained elements of Italo-Byzantine and Gothic styles and yet subtle differences are noted, most significantly, Giotto's ability to lend weight and volume to his figures. Instead of outlines to highlight features, Giotto used contrasting colours and light to create shadow and depth, not previously executed so elegantly. This technique (termed chiaroscuro) was later to feature in Leonardo's work.

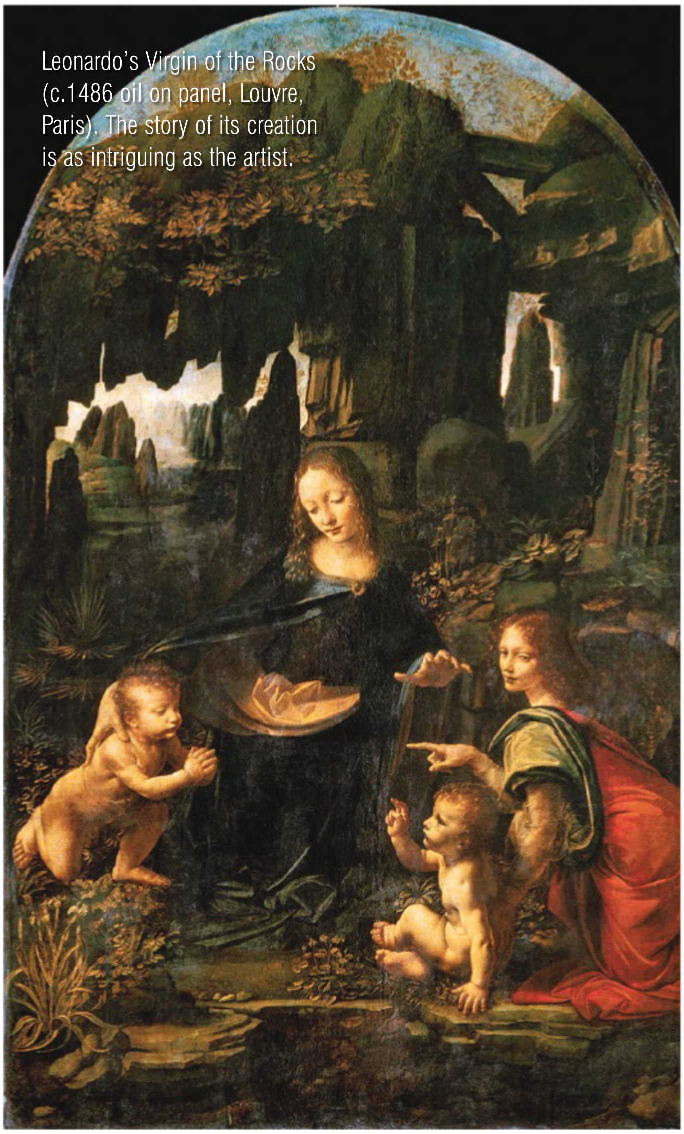
While studying in Verrocchio's workshop in Florence, Leonardo would have seen his teacher mourn the death of Donatello. The great sculptor (c.1386 – 1466) initially trained as a goldsmith and it is believed he worked for Lorenzo Ghiberti, another influential artist from the early Renaissance. Donatello is most noted for his monumental sculptures echoing the great sculptures from ancient Rome and Greece. Donatello and his counterpart Fillipo Brunelleschi (architect, engineer and sculptor 1377 – 1446) travelled to Rome to study the ruins of the great monuments including the Pantheon. Their three-year field trip proved critical to their understanding and execution of monumental statues and architecture inspired by antiquity. Their collaborative efforts also gave later artists their early understanding for perspective. Brunelleschi's finest legacy is the dome for Florence's most famous Church, Santa Maria del Fiore (c.1446 – c.1461). To this day, the structure is an architectural and engineering marvel; an enduring testament to Brunelleschi's mathematical genius.

While Brunelleschi was busy re-engineering Florence, the whole city was alive with the creative and innovative energy of progressive thinking. The Renaissance as we have come to understand it, with its epicentre in Florence, was unfolding and spreading throughout the





Top right: Brunelleschi's Dome dominates Florence's skyline (c.1446 – c.1461).
Bottom ritht: Giotto's Ognissanti Madonna (c.1310 tempera on panel, Uffizi, Florence) is a famous example of early Renaissance art
Opposite: Leonardo's The Last Supper (c. 1498 tempera on gesso, Milan) has been extensively restored after deteriorating as early as 1517, damaged during removal in 1821 and possibly further damaged by bomb vibrations in World War II.



Leonardo's Virgin of the Rocks (c.1486 oil on panel, Louvre, Paris). The story of its creation is as intriguing as the artist.

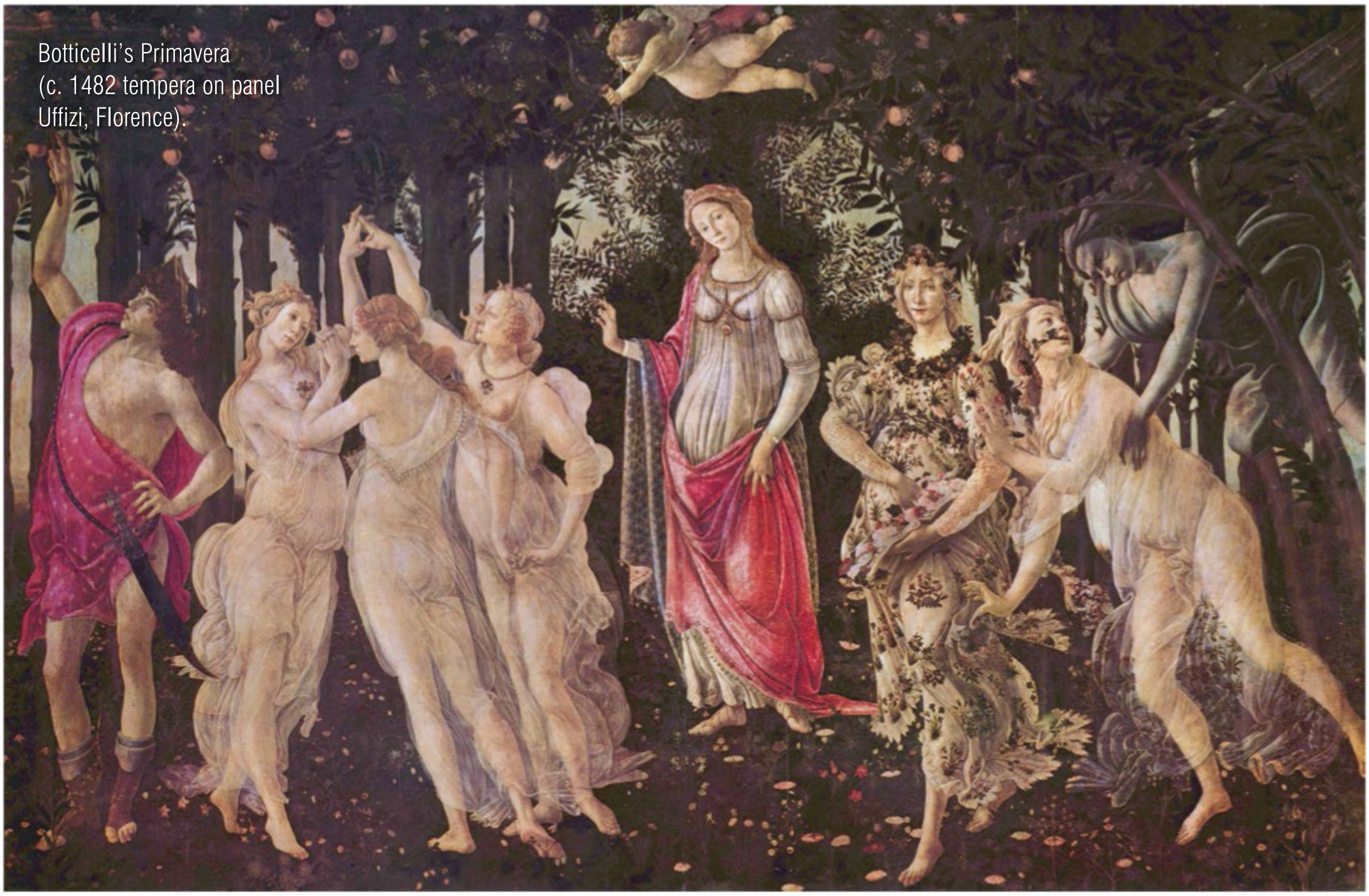
Donatello's David (c.1440 bronze, Barghello) is the subject of great conjecture among scholars.

Continent. The city was a magnet for artists, engineers, scholars, architects and savvy entrepreneurs. The Medici family capitalised on the wealth created by active trade with the East and on the wealth of talent at their fingertips. The family's commercial power effectively granted them unprecedented influence over the city's politics and organisation. Passionate patrons of the arts and architecture, they were responsible for the careers of Leonardo da Vinci, Brunelleschi, Donatello and Masaccio and later Michelangelo, Botticelli, and Raphael. The family also raised four Popes, thus ensuring the wealth of the Catholic Church had access to Europe's most celebrated artists.

The artwork produced paid homage to the Renaissance ideal to bring holiness and humanity face to face. A favourite subject was the Holy Family with portraits of adoring patrons. These paintings point to the considered and deliberate composition of figures. And then there are scenes from Christ's childhood and in particular those with a doting Virgin Mother that were lovingly set among the lush rolling hills of the Tuscan countryside.

Leonardo's Virgin of the Rocks (c.1486 oil on panel Louvre, France) is a quintessential example. It reminds us of his technical mastery of the vanishing point. The concept of perspective was now fully developed and in use. His technique draws upon endless experiments with and observations of every aspect of nature and their interactions. His studies of anatomy are responsible for those lovely and life-like skin folds in the infant Christ and St. John the Baptist. Those formidable rocks contrasting with the warm tones of the Virgin's face probably came to him in a vision while he studied the physics of light. The Virgin of the Rocks is a prelude to two of his most famous works, The Last Supper (c. 1498 fresco tempera on gesso) and his Mona Lisa (c.1505 oil on wood panel). All three masterpieces demonstrate the remarkable marriage of science and art.

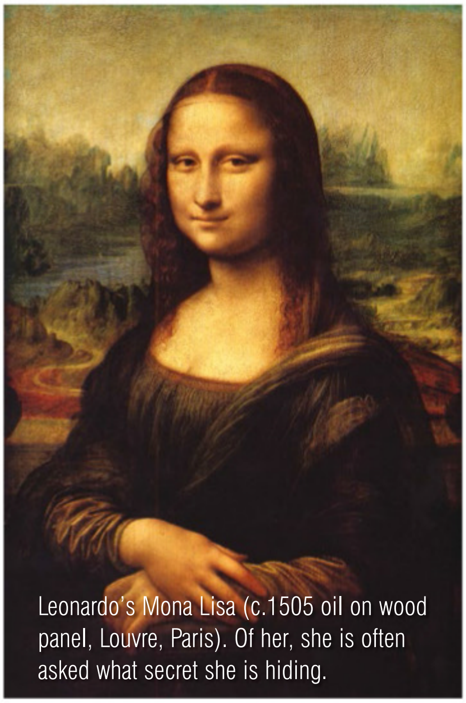
Scraps of paper loosely filed in frayed notebooks are proof of Leonardo's furious quest to make sense of the world around him, and yet his final two masterpieces have at their very heart an intangible sense



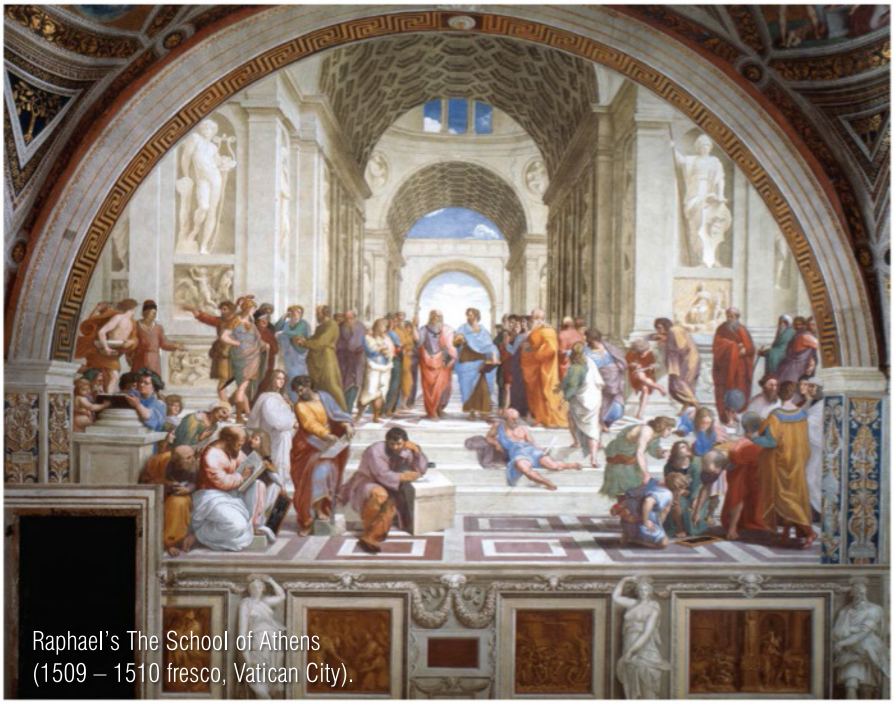
Botticelli's Primavera (c. 1482 tempera on panel Uffizi, Florence).

of mystery. The Last Supper is the moment when Jesus reveals to his disciples that he will be betrayed by one of them. The composition is perfectly symmetrical and yet the story it tells unsettles the viewer. Similarly, the Mona Lisa serves to unsettle, by opposite means. She is serene and calm, elevated above a vast and remote landscape. She is phenomenally beautiful but ephemeral and fleeting as if she may disappear if you dare shift your eyes from her. The 19th century critic Walter Pater is famous for noting that she 'has been dead many times and learned the secrets of the grave.'

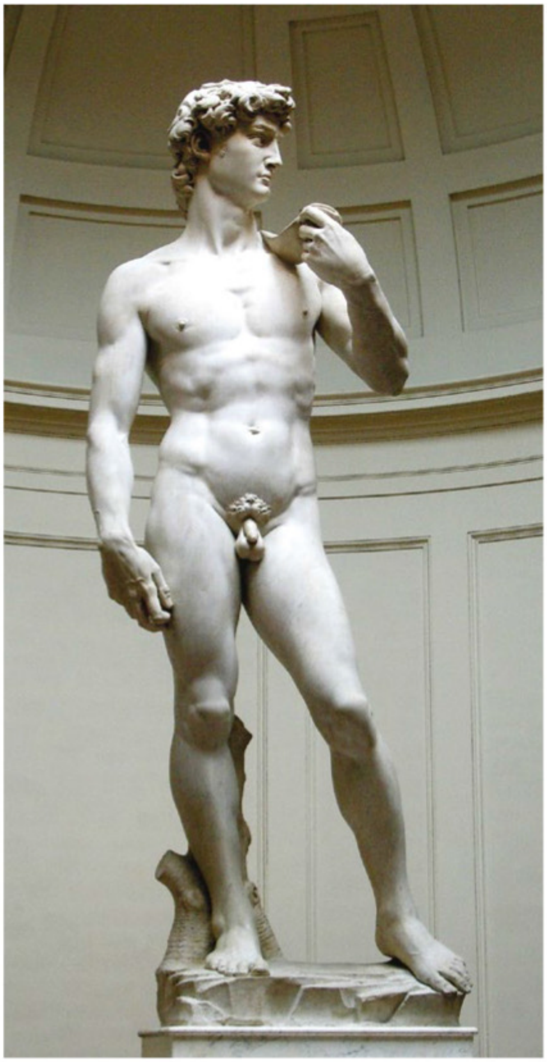
While Leonardo jotted the wanderings of his ingenuity, Michelangelo (1475

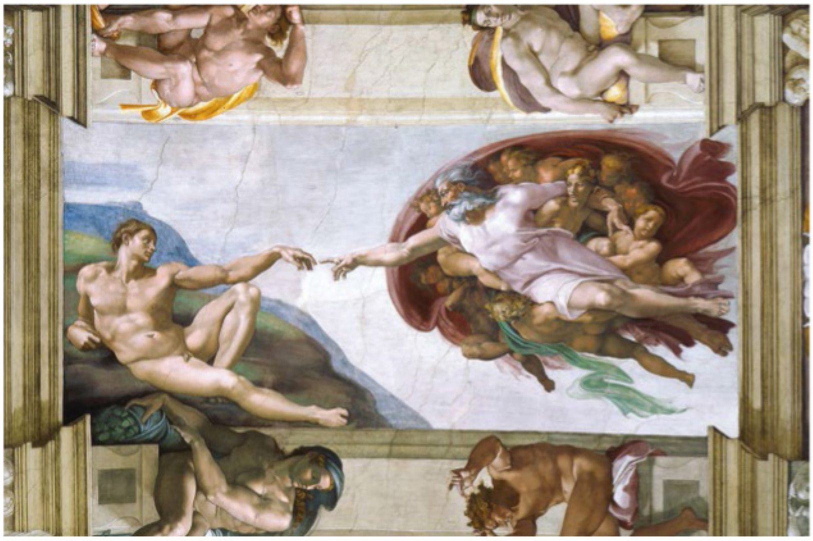


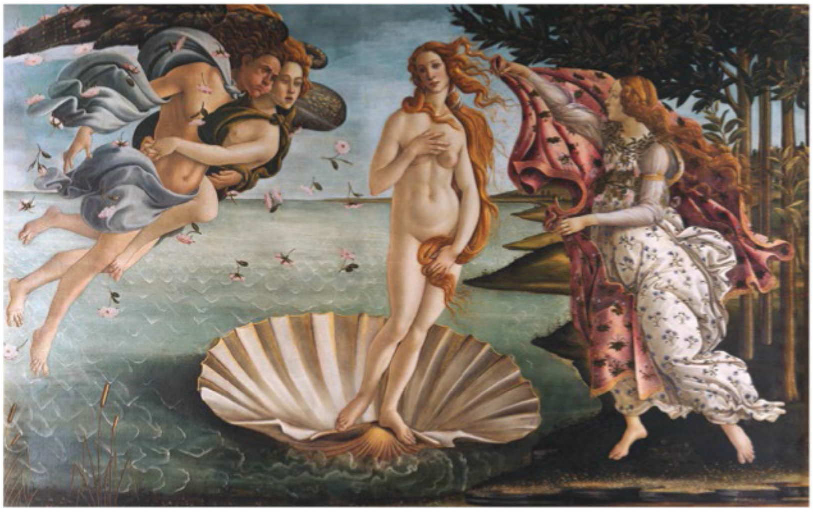
Leonardo's Mona Lisa (c.1505 oil on wood panel, Louvre, Paris). Of her, she is often asked what secret she is hiding.



Raphael's The School of Athens (1509 – 1510 fresco, Vatican City).







– 1564), Raphael (1483 – 1520) and Botticelli (1445 – 1510) were household names among the wealthy merchants, and lavishly funded churches across Italy. The artists' talented hands created the most popular icons of the High Renaissance. Botticelli's The Birth of Venus (c.1486 tempera on canvas) and Primavera (c. 1482 tempera on panel) are both examples of the predominant occupation with tales from antiquity. Whilst most famous for these companion pieces, Botticelli was a devout Catholic and his painting, The Mystical Nativity (c. 1501) and his frescoes in the Sistine Chapel are truer expressions of his influences. His contemporaries, Michelangelo and Raphael overshadow the grace of Botticelli's fluid figures; however, this is a tribute to the depth of talent of all three artists. Raphael is most famous for the Raphael Rooms of the Vatican Palace. They are reception rooms whose frescoes were commissioned Pope Julius II in 1509. They are large and complex works that unite the spirit of antiquity with the divinity of Christianity. The School of Athens is Raphael's most famous and loved.

Down the palatial corridors through secret passages, Michelangelo was craning his neck adorning the ceiling of the Sistine Chapel. The Creation of Adam (c.1511) is the most studied and typical of Michelangelo's talented hand and an icon of the Renaissance matched only by the Mona Lisa and his very own David (1504). In the fresco, Michelangelo combines his extensive knowledge of anatomy with the Genesis account of Creation. Humanity had never been closer to God until Michelangelo gave birth to this masterpiece. Modern scholars have noted that God is nestled in a remarkably accurate representation of the human brain.

If we find ourselves struck dumb by the unimaginable brilliance that is the collective genius of the Renaissance we must regard the legacy as a reminder that the human mind is an infinite bounty and with perhaps some guidance from the divine, however we may perceive it, we too are capable of unimaginable brilliance. ■

Above left: Michelangelo's David (1504 Carrara marble, Accademia, Florence) is an obvious example of Michelangelo at his peak at the height of the Renaissance. It combines an heroic Old Testament legend with the Renaissance idea of human beauty, strength and courage, mirroring the classic forms from antiquity.

Above top right: Michelangelo's Creation of Adam (1508 – 1512 fresco, Sistine Chapel, Vatican City).

Above, bottom right: Botticelli's Birth of Venus (c.1486 tempera on canvas, Uffizi, Florence).

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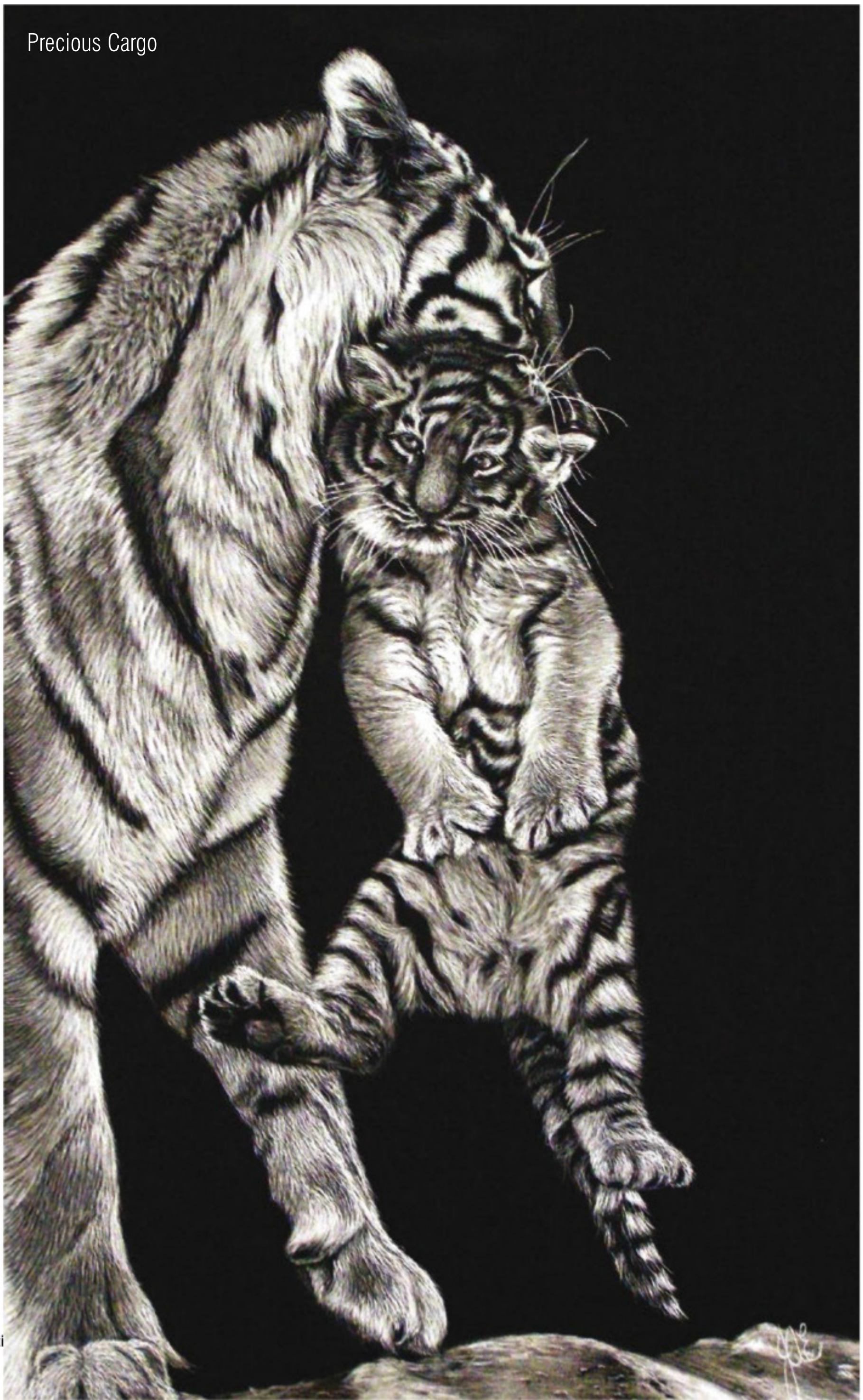
SCHMICNKE-FAC
APRIL 2012

Judith Edwards-White

Scratchboard Art

By Judith Edwards-White



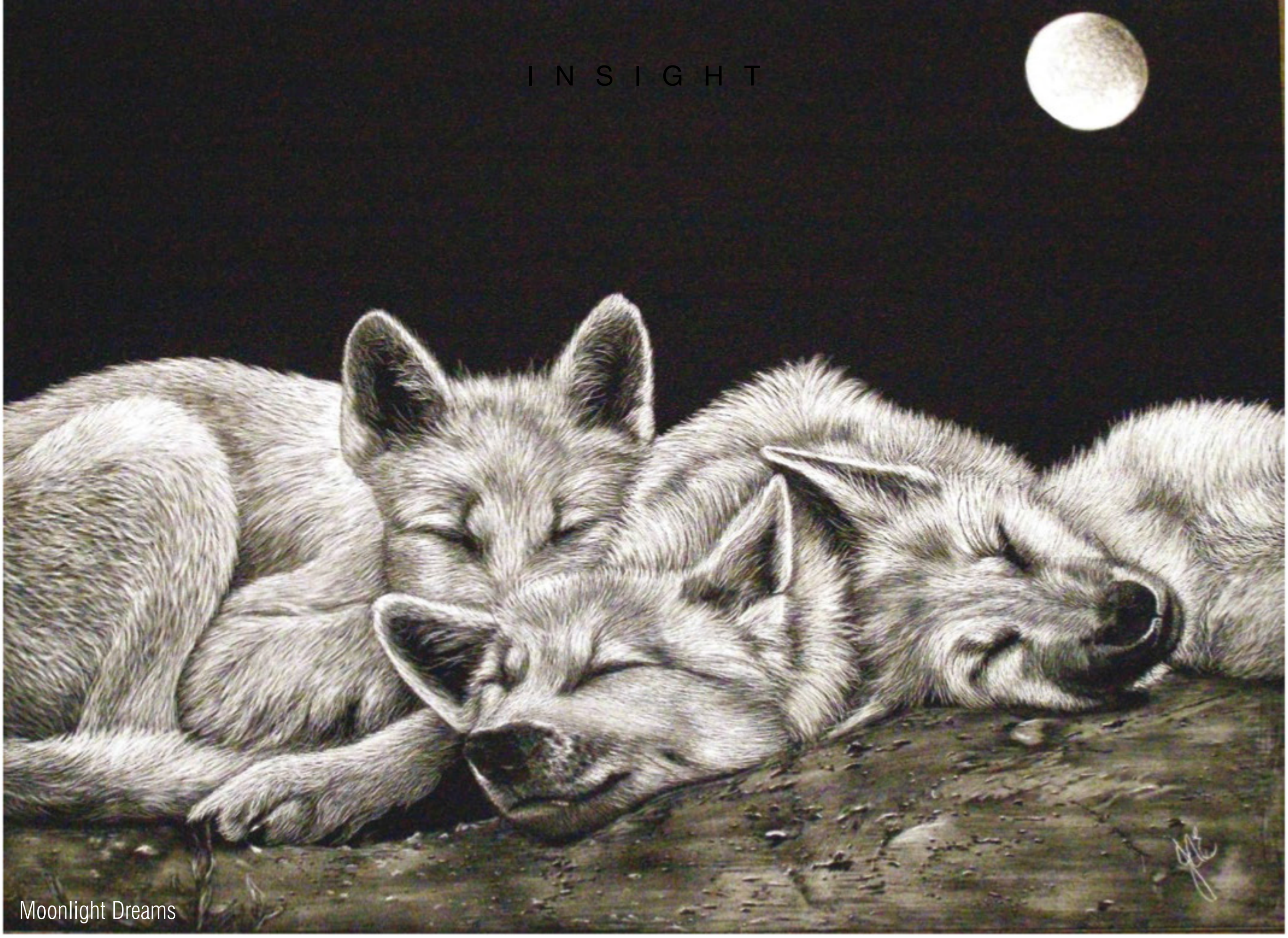
Precious Cargo

A self-confessed addict, Judith Edwards-White relates the story of her addiction to scratchboarding.

I am a self-taught painter and scratchboard artist and have had no formal training whatsoever.

As far back as I can remember I have always been interested in art, with my Mother the first to give me encouragement and my most avid supporter. Painting with oils and then acrylics had always been my passion, with my interest at that time being both realistic and decorative painting, and it was not until I left my full-time secretarial position that I took a more serious interest in painting.

The most exciting thing to happen for me in relation to my painting came in mid-2005 when the editor of an Australian decorative painting magazine commissioned me to submit two paintings for the magazine. Her request was for a rose and an orchid, and after almost declining the offer due to initially being extremely nervous and thinking, “I can’t do this” to being more positive, I completed both projects and to my surprise both were featured on the covers of two consecutive magazines the following year, with a third painting



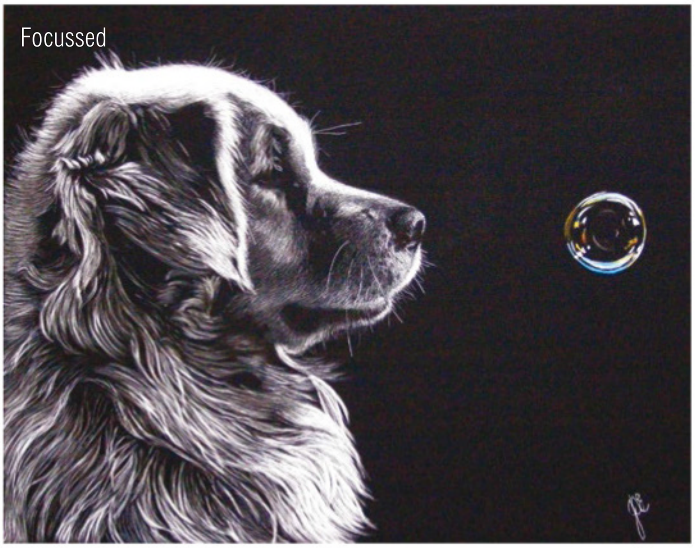
Moonlight Dreams

on the cover again the following year and subsequent designs including scratchboard being published.

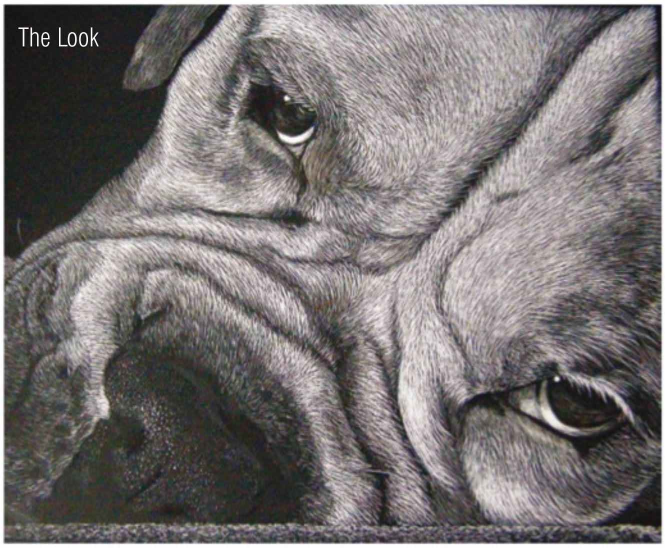
Then when browsing the internet in February 2008 I discovered scratchboard art. I was fascinated by this different art medium and the incredible realism and level of detail which could be achieved with "scratching" animals, still-life and portraits, and after being able to obtain three small boards locally, I gave scratchboard a try and now I am a scratchboard addict.

Back in 2008 scratchboard art was relatively unheard of in Australia although it is becoming better known now with this medium gaining more popularity and more publicity each year. In fact I had my first scratchboard publication in Artist's Palette in 2009.

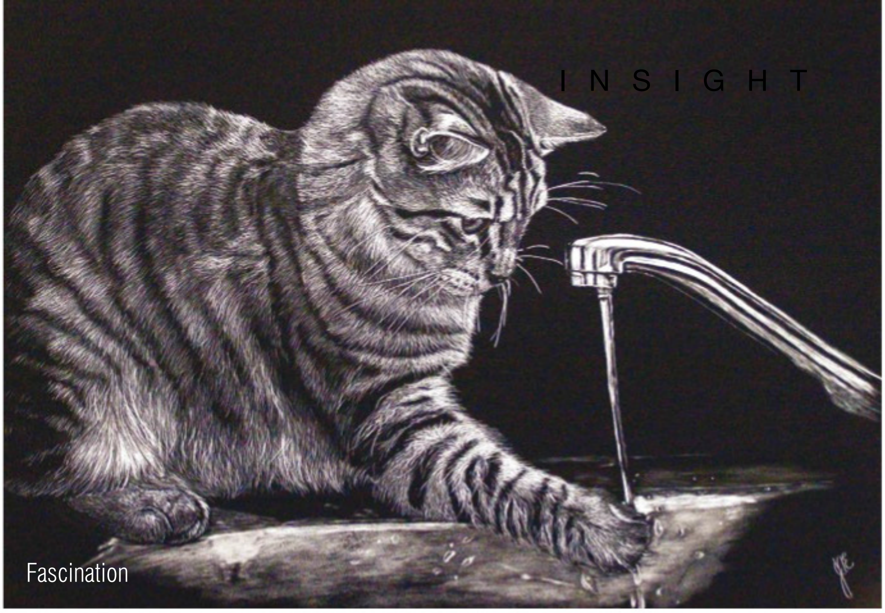
Scratchboard art is a very time-consuming medium and is done by scratching thousands of lines or dots with a craft knife or other sharp instrument on a clayboard which is a Masonite board covered with white Kaolin clay and then covered with a layer of black ink. It is a sturdy board that can handle not only repeated scratching with a craft knife or scalpel but also the abrasiveness of using a fibreglass brush, a tool I cannot do

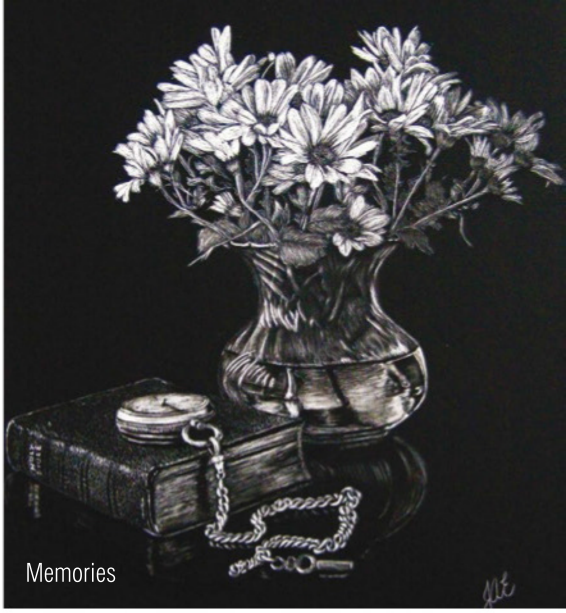


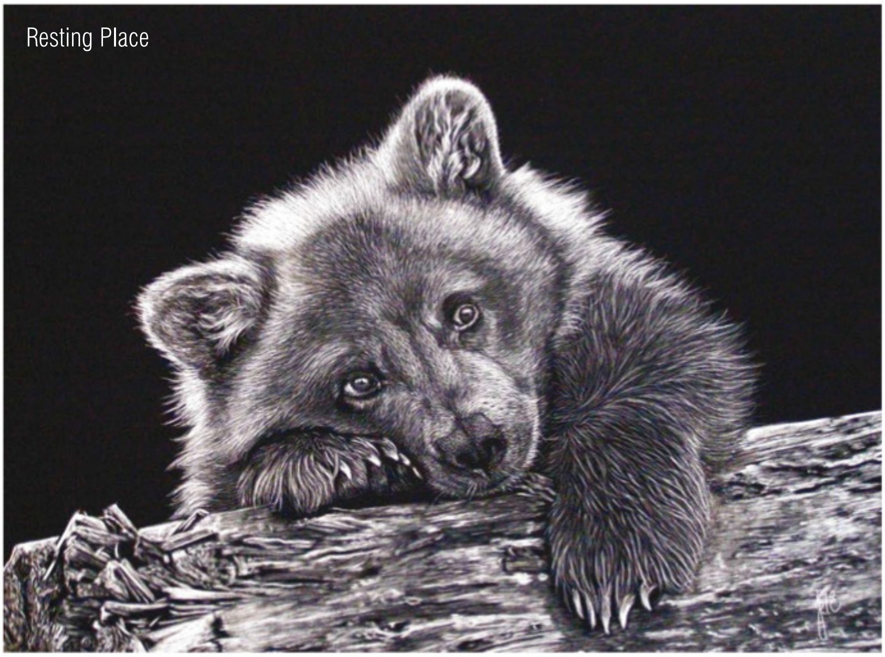
Focussed

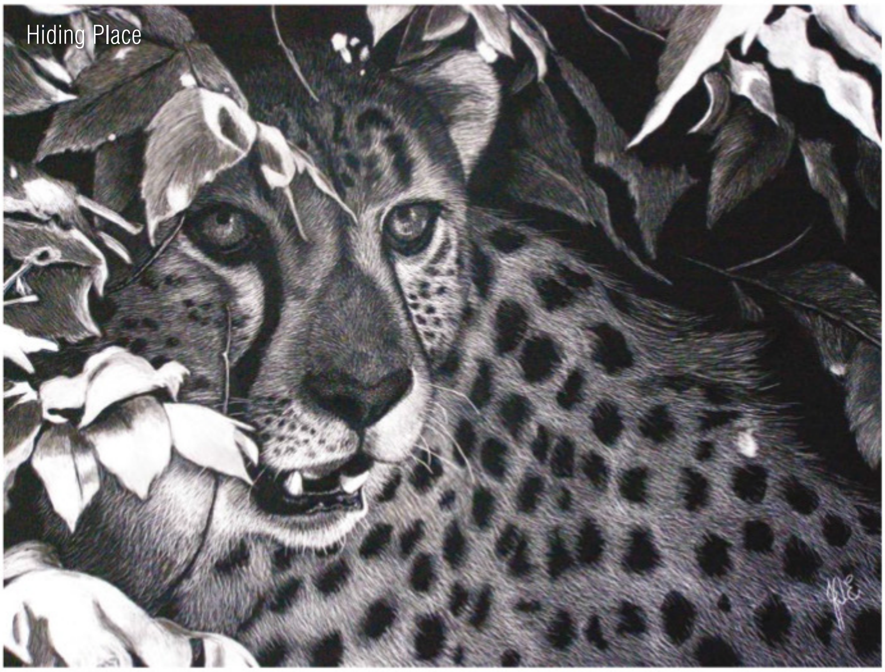


The Look


Fascination


Memories


Resting Place


Hiding Place

without, or fine steel wool which enables different effects to be achieved. Scratching away at the black ink using varying pressure will gradually reveal the white clay underneath and consequently reveal the image. The board I use for my scratchart is made by Ampersand.

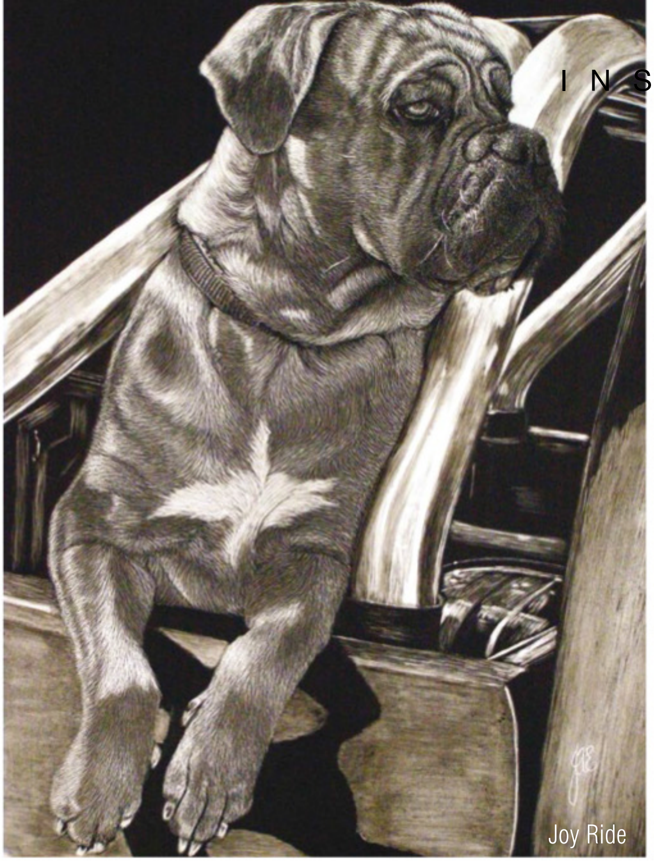
I take my camera with me wherever I go just in case I see something to photograph for a future painting or scratchboard; my reference photograph for 'Freckle' was taken at the Daisy Hill Koala Centre, which is about 20 minutes south of Brisbane.

All animals are great subjects in scratch, with dogs my favourite of all, as I love to see their personality develop as the work progresses, but there is no subject matter that can't be done in this medium.

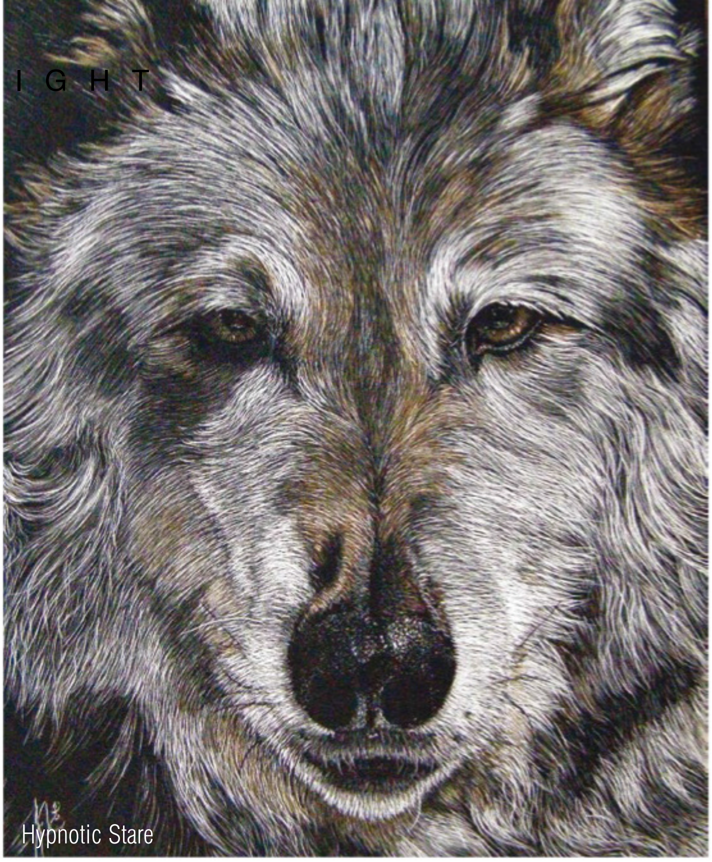
After completing my fourth scratchboard in early 2008 I decided to enter the piece plus one other into a small annual local show, the category being "Other Art Forms" and to my surprise received a first place and a Highly Commended and I have been winning this category every year since then plus a few more Highly Commendeds.

In March 2009 my work appeared at the Dean Johnson Gallery, Indianapolis, USA "Scratching the Surface" which was the first known international show of scratchboard art. Artists work from the USA, Canada, Australia, New Zealand and Germany were featured.

With gaining confidence, in 2010 I entered the much larger Lockyer Valley Regional Art Awards Show and gained



Joy Ride

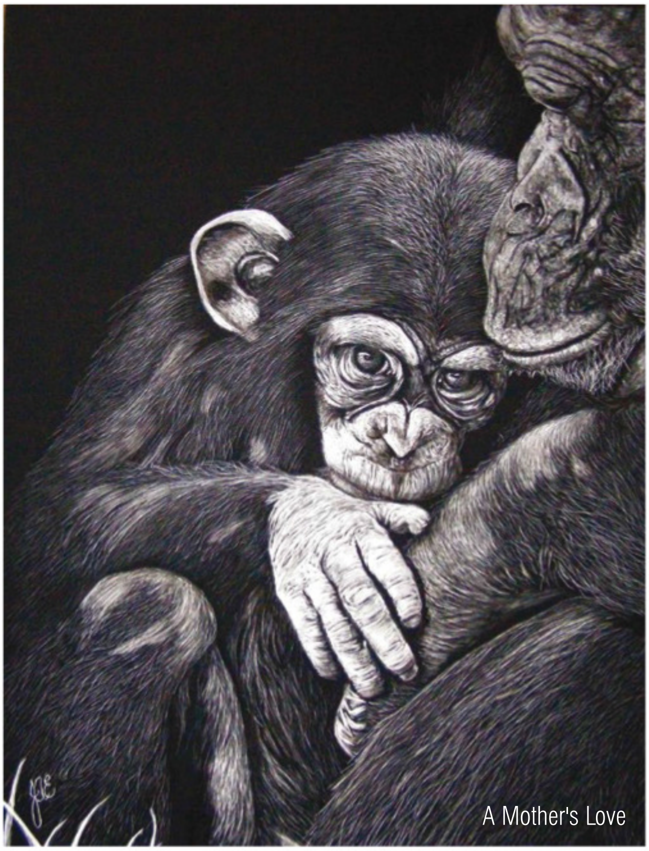


Hypnotic Stare

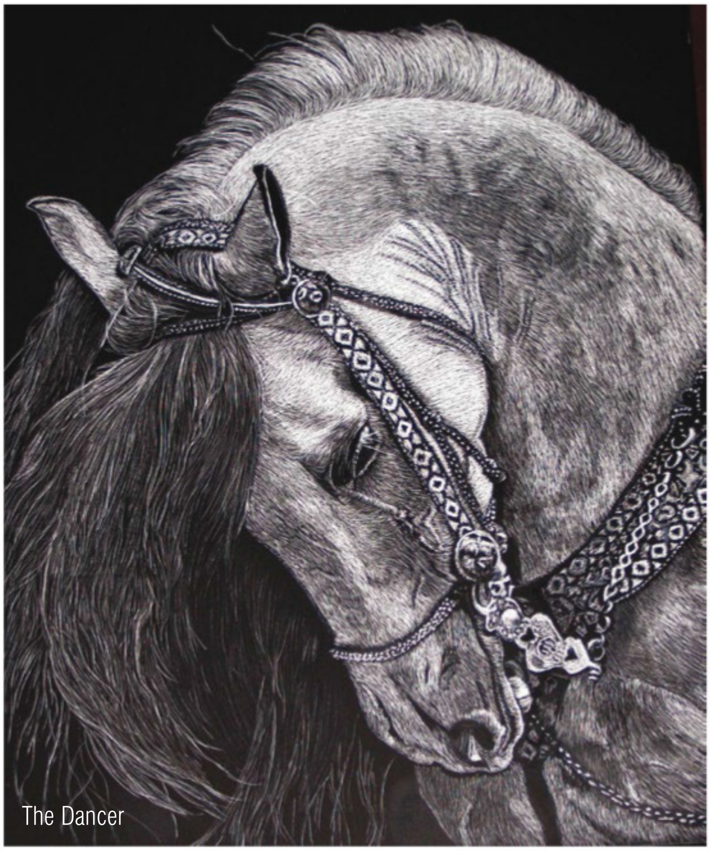
1st place in the “Animal Category” and “Champion of the Show” for my “Animal Magnetism” piece.

My achievements in 2011, when I made the decision to again enter my work into a few local art shows, were two People’s Choice Awards and two 1st places, a HC at the Lockyer Valley Art Awards plus being a finalist in the Australian Artist magazine “My Favourite Subject”.

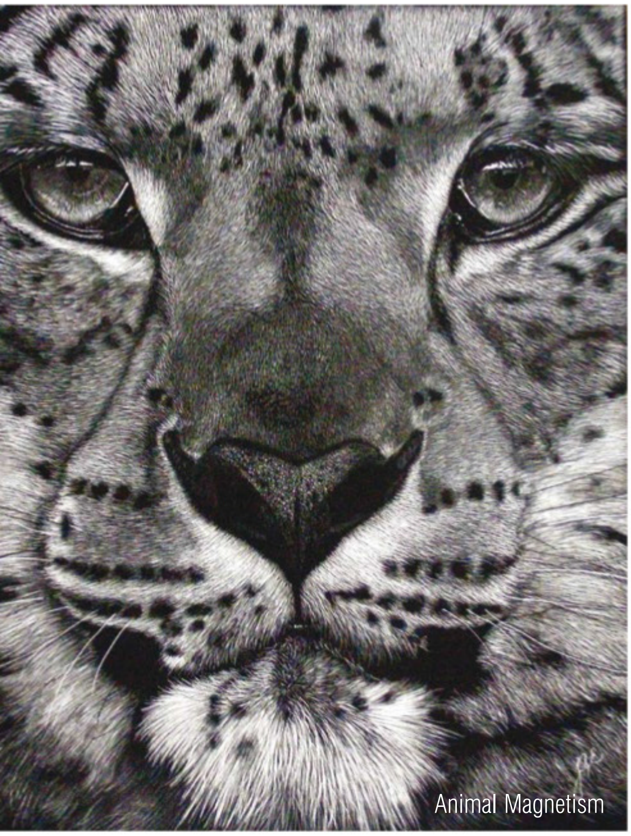
Unfortunately though, when scratchboard artists have entered their works into shows, the organisers have not known which category to put this



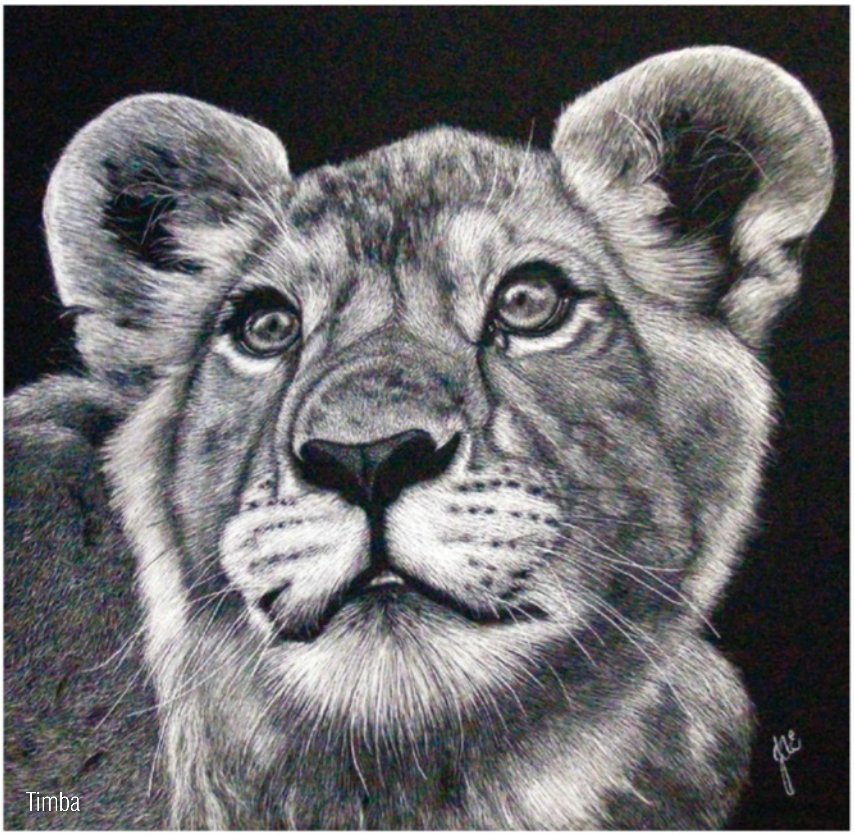
A Mother's Love



The Dancer



Animal Magnetism



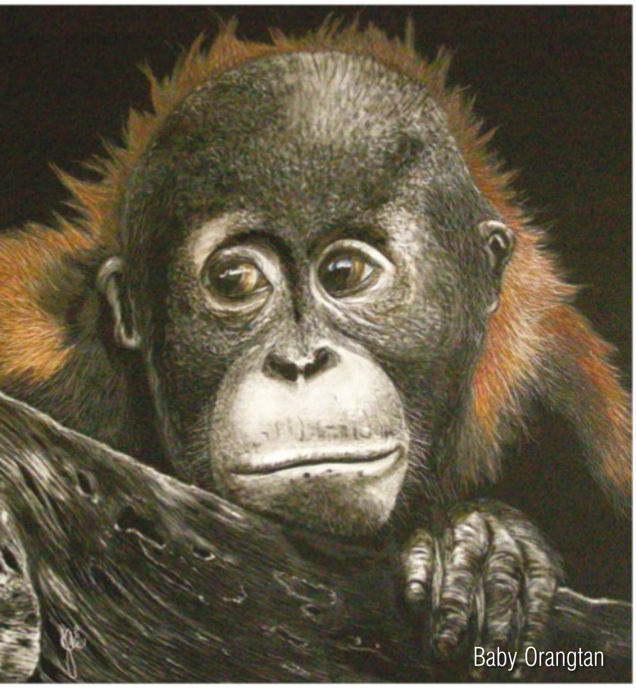
Timba

medium into and even excluded it or suggested it should go into craft and mixed media.

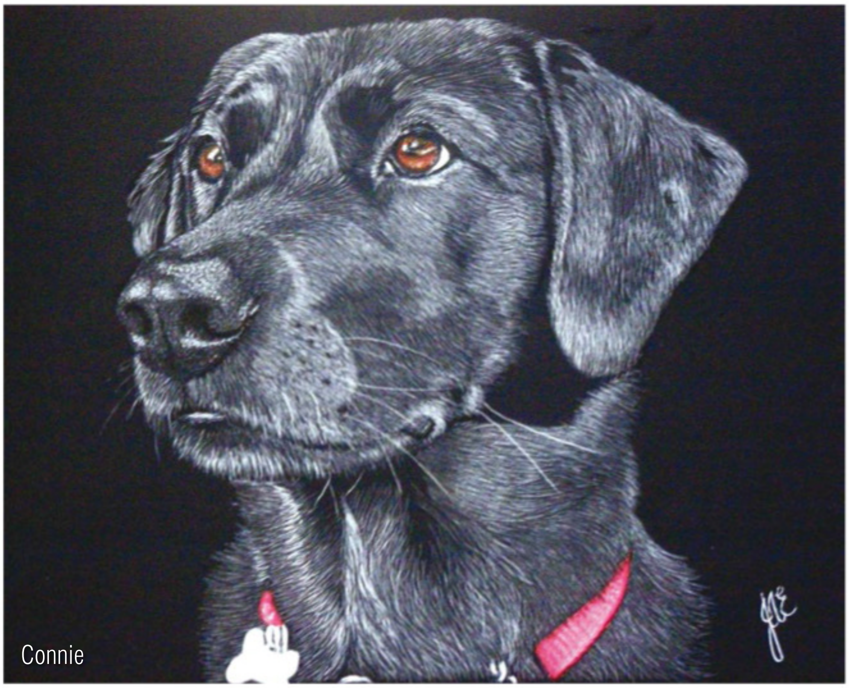
The most exciting event for all scratchboard artists has been the formation of the International Society of Scratchboard Artists, http://www.scratchboardsociety.com/ ISSA for short, so that this distinctive art receives the recognition it deserves as fine art.

In July 2011 I was accepted into the new society as a Master Scratchboard Artist (MSA) along with fellow Aussie Patrick Hedges, when a set of initial Master members were juried into the ISSA by a panel of three outside jurors, all highly esteemed professional artists themselves.

Email: judithew@optusnet.com.au
Web: http://judithedwards-white.weebly.com/index.html



Baby Orangtan



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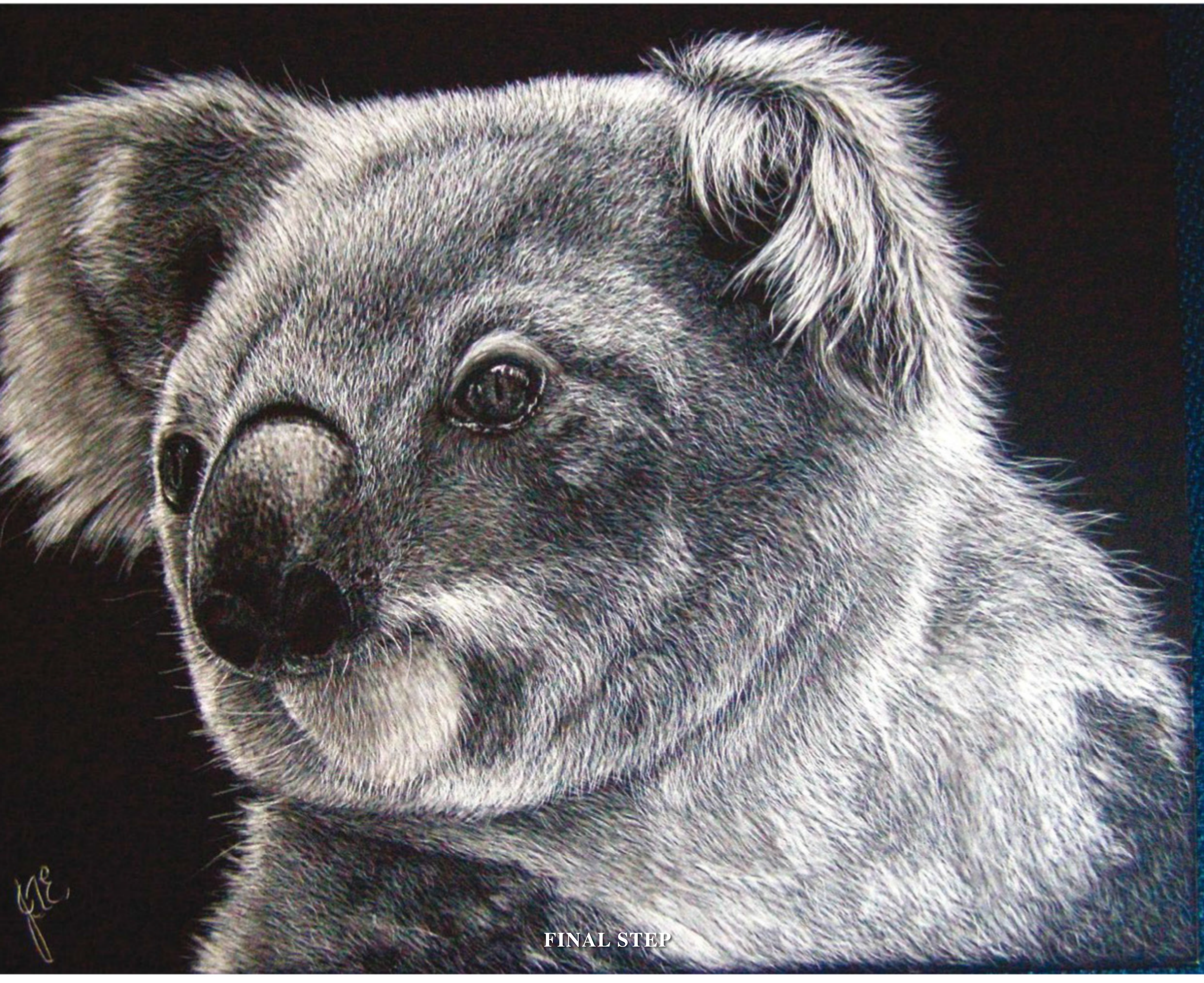
Scratchboard
Freckle

By Judith Edwards-White

Fabulous furry Freckle comes to life in this wonderful scratchboard art project.



FINAL STEP

STEP ONE

Firstly choose a suitable image for your scratch art. Convert the image to greyscale on a computer as this will help to show the highlights and shading.

Make a line drawing of the image showing the fur direction and where the highlights and shading are to be placed. Once the line drawing is completed to your satisfaction trace the outline onto the board using the white graphite paper and stylus.

STEP TWO

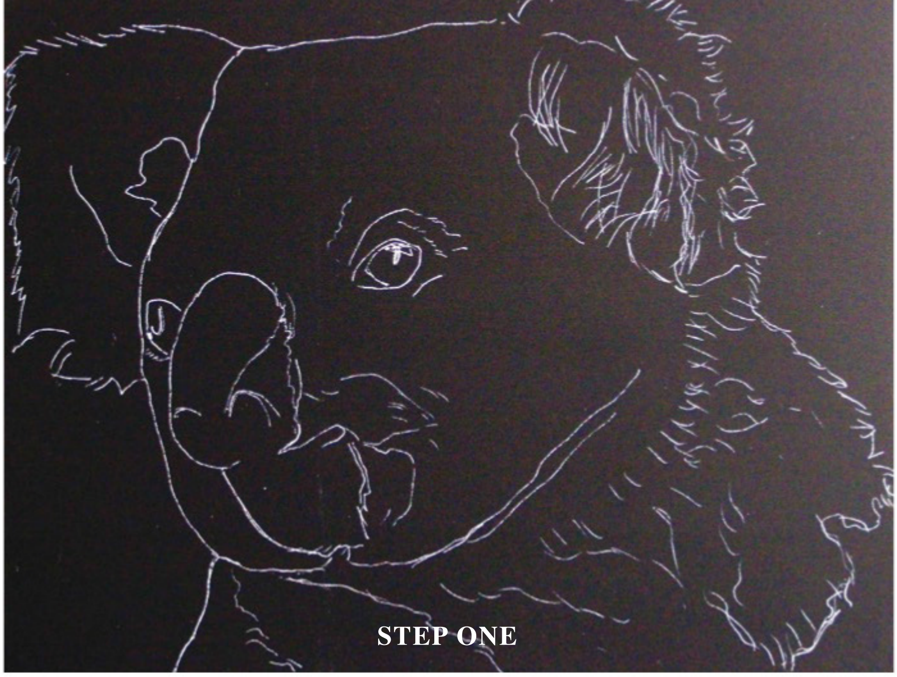
With the craft knife (Xacto knife) I have started to make long and short scratches to the left ear (on the right in picture) making sure to follow the direction in which the longer fur falls. Initially I scratch very lightly and then to lighten further I use more pressure.

STEP THREE

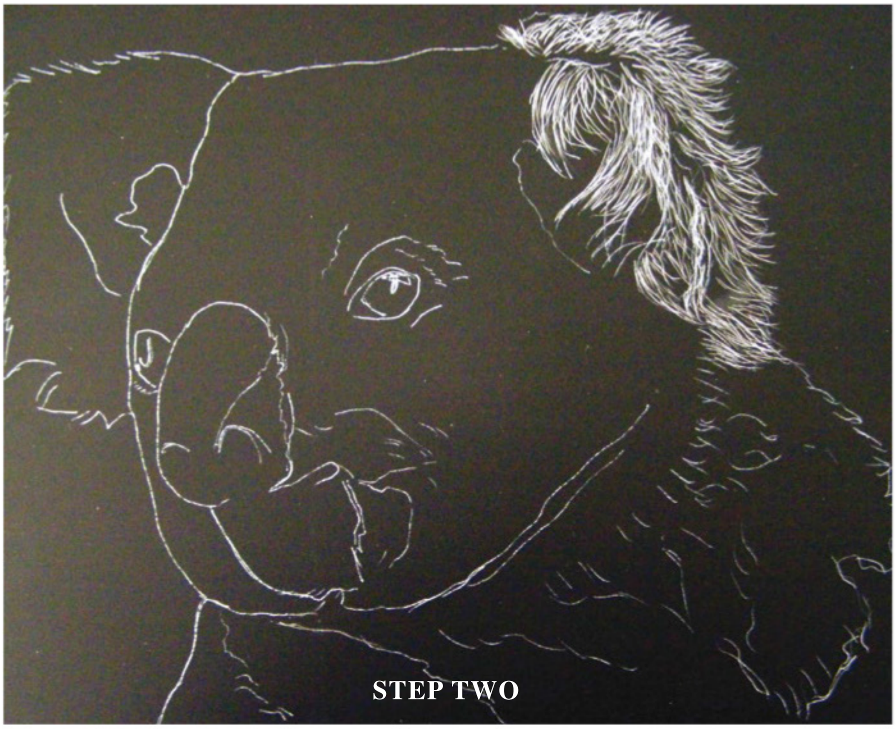
A close-up image showing the various lengths of fur on the ear.

MATERIALS

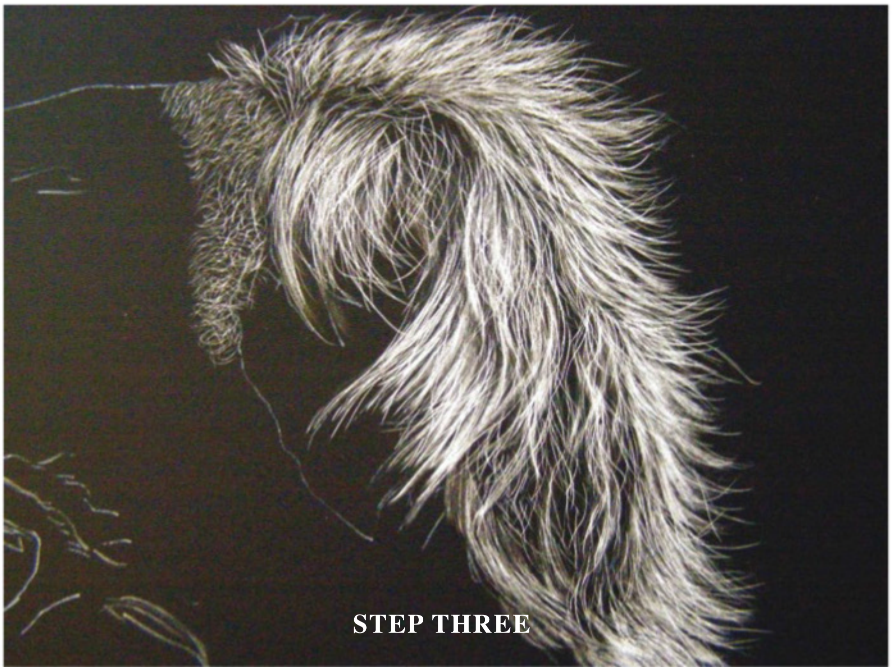
- Ampersand Claybord Black
- Fibreglass Brush
- Reference photograph
- Ampersand Scratchbord
- Ampersand Black Repair Ink
- Small Round Paint Brush
- Ultra-Micro Fibreglass Brush (It is advisable to wear a face mask to prevent breathing in any fibreglass particles and cotton gloves when using a fibreglass brush.)
- Cotton Gloves or cloth
- White Graphite Transfer Paper
- Stylus
- Craft Knife (Xacto Knife)
- Eraser
- Spray Varnish



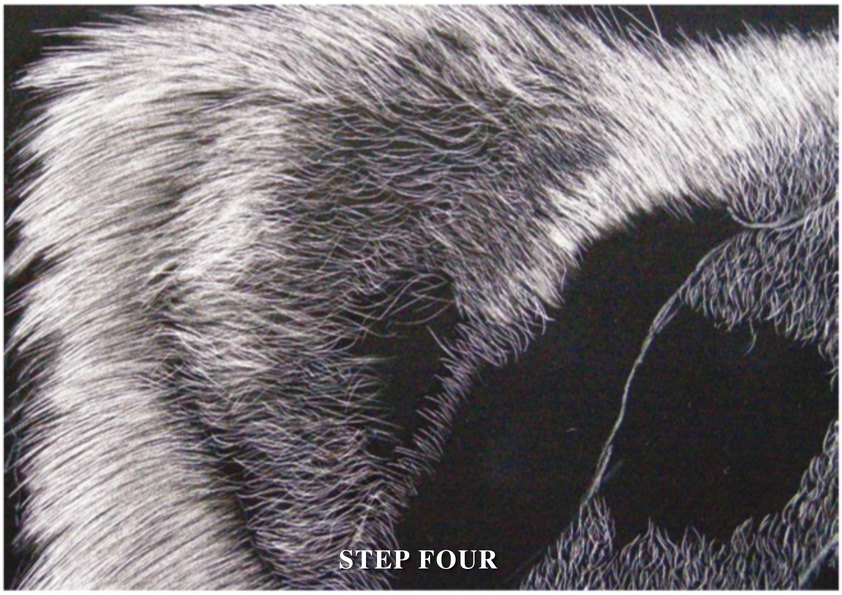
STEP ONE



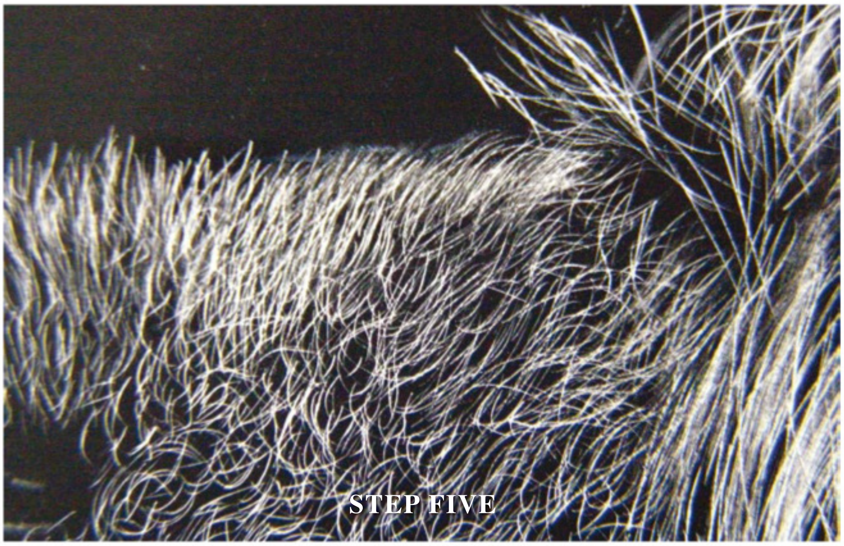
STEP TWO



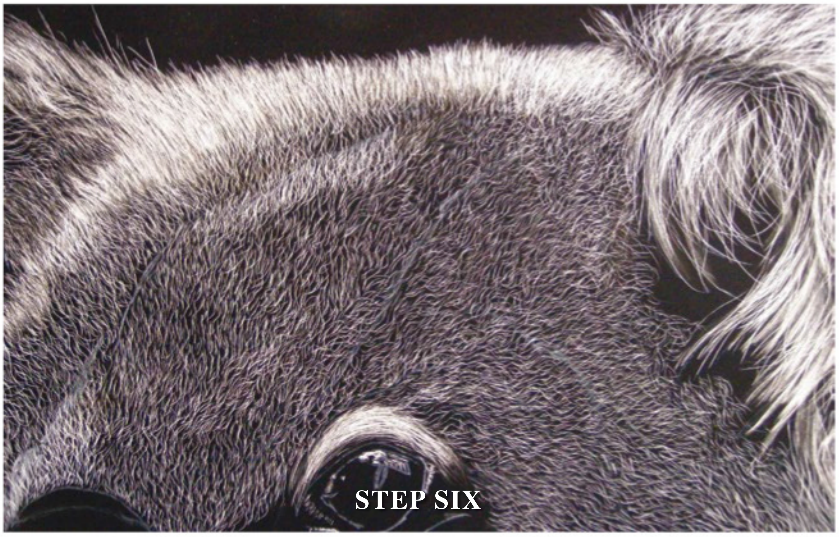
STEP THREE



STEP FOUR



STEP FIVE



STEP SIX

STEP FOUR

Right ear – Longer scratches have been made for the fur on the outer area of the ear as shown.

Once the fur is completed the highlights were added by brushing over the top of the already scratched fur with the fibreglass brush.

STEP FIVE

To give the appearance of the koala's fur being quite thick and woolly, I have used a squiggly technique. (The scratches are not straight but slightly curved.)

STEP SIX

The fur across the top of the head has been completed with highlights added. I have used more pressure to lighten the area above the eye and lightly brushed over with the fibreglass brush to give a smooth appearance.

STEP SEVEN

For the area around the pupil of the eye, I have made tiny short scratches and added highlights.

The left eye is scratched in the same way although there is more shading.

STEP EIGHT

Most of the fur with highlights and shading are completed apart from the dark area on the chest and the highlights on the nose.

I have added highlights to the nose by using the fiberglass brush and a stippling technique (pouncing the fibreglass brush up and down). Whiskers have now been added.

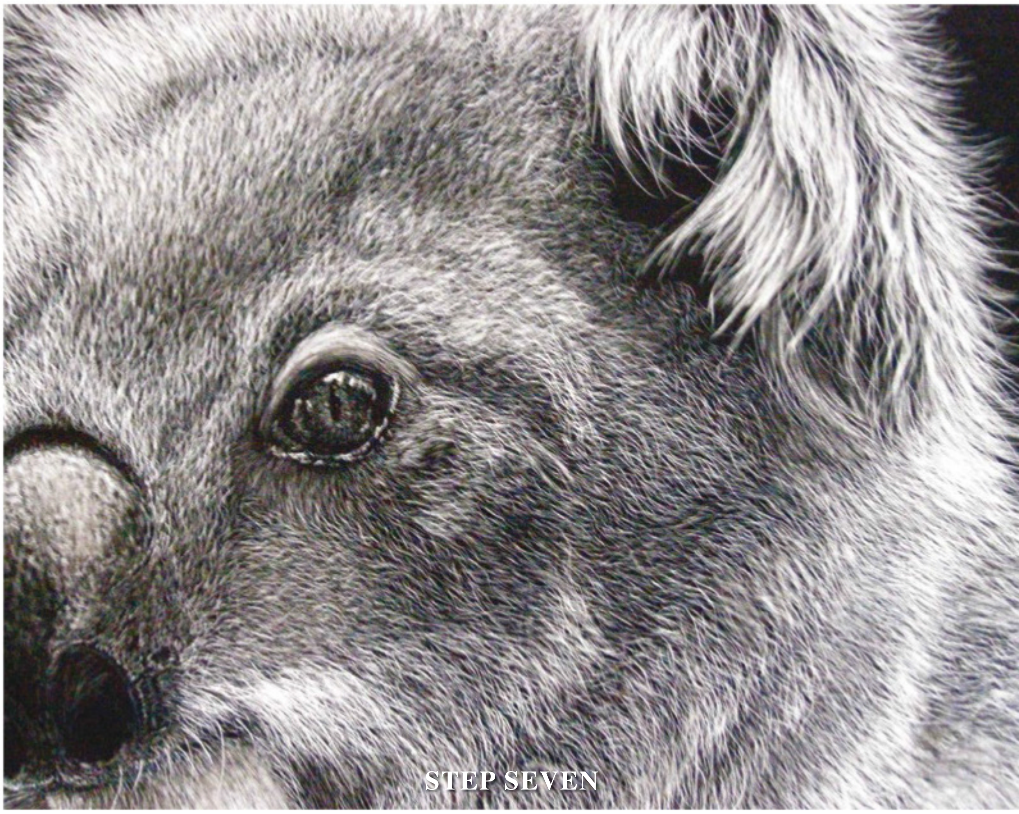
FINAL STEP

The finished scratchboard is sprayed with two or three coats of varnish.

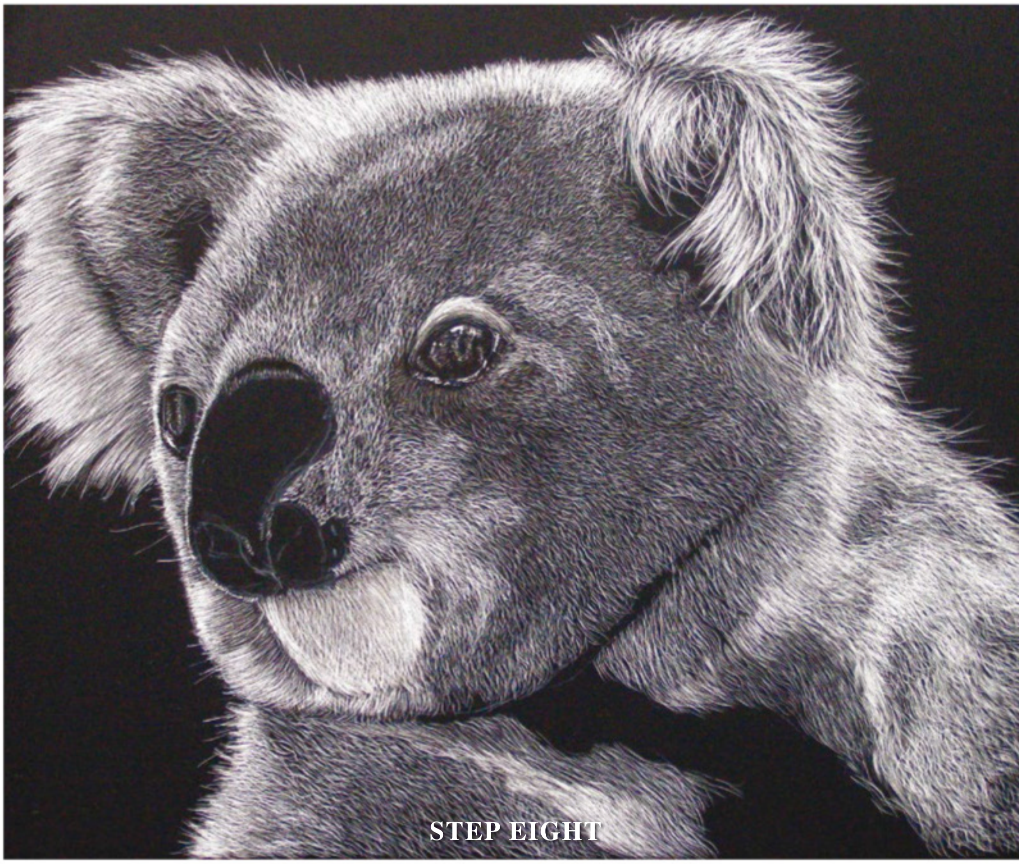
It can then be framed with or without glass; it really is a personal choice although my preference is to frame under glass to protect my work.

ARTIST'S HINTS AND TIPS

- The fibreglass brush has been used to achieve the highlights and fluffy appearance of the koala's fur. Once the initial scratches are in place using the craft knife, brush over the top of these areas very lightly with the fibreglass brush, use it in the same manner as you would the craft knife, as the more pressure you use the more ink will be removed. If you do not have a fibreglass brush, scratch a second layer with the craft knife and again, use more pressure to remove the ink.
- Make sure as much detail as possible is shown in the drawing before transferring it to the board, ie fur direction.
- Wear cotton gloves whilst working on the board particularly in hot and humid weather to prevent the oil from your skin marking the board or alternatively, place a cotton/cloth towel under your wrist and arm where it might lie on the board.
- If any graphite lines are removed whilst working on the board, lightly draw them in with the Stabilo pencil.
- Use sharp blades.
- Minor mistakes can be repaired by re-inking with Ampersand Black Repair and then lightly re-scratch. Also if you need to strengthen the shading after maybe scratching away too much ink, or if you just need to darken further, re-ink by using the paint brush and Black Repair and paint a light wash over the area, or, depending on how dark the shading needs to be. Paint in a few washes and re-scratch.



STEP SEVEN



STEP EIGHT

Deneta Kovacevic

My Heart In Art

By Deneta Kovacevic

Never afraid to confront her emotions, Deneta's total absorption in painting has brought her great solace and joy.

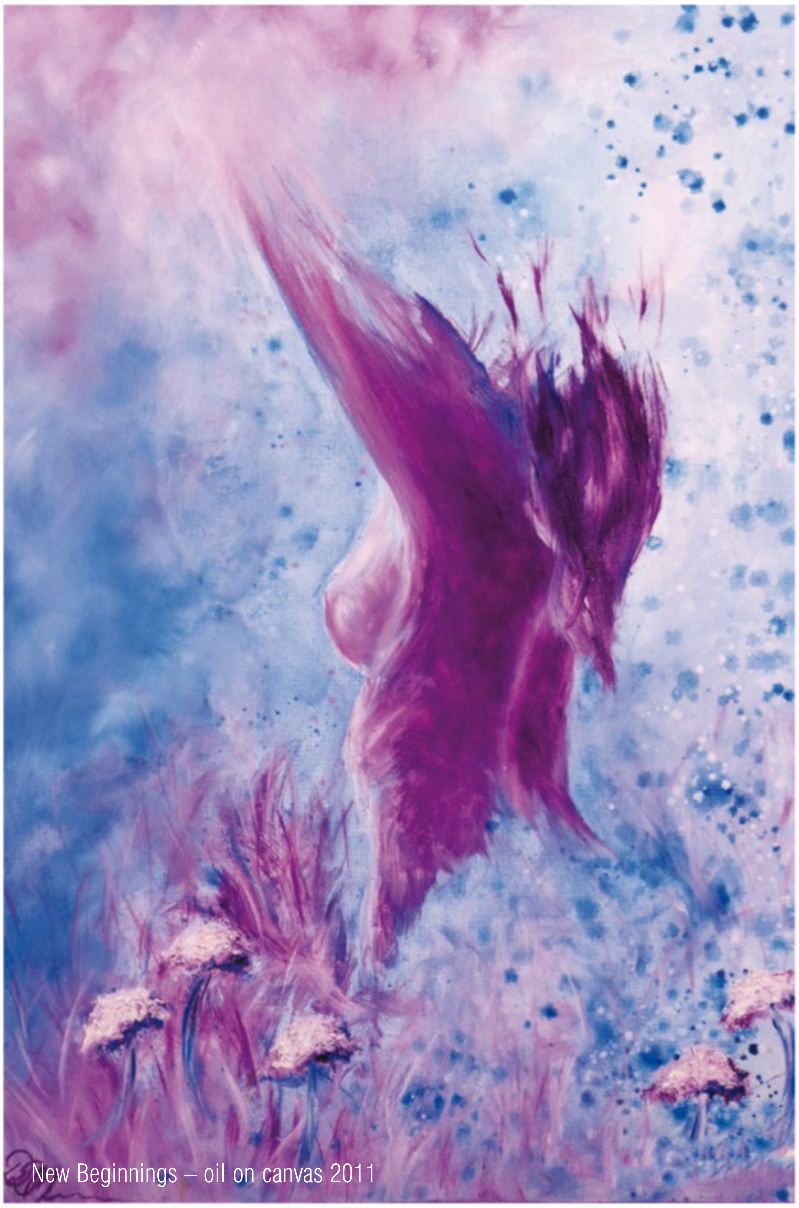
I went through a difficult time; a choking sadness was tapping at my heart. A friend asked me if I was painting nudes at such a time. The question seemed odd to me. Why wouldn't I be painting nudes? Painting is the best therapy for me. And nudes are my favourite subject to paint.

It reminded me of the confronting stigma surrounding a nude figure; that to some, it always signifies sex. I don't see a female nude depicted in art as pornography, whether it be Fine Art or Erotic Art. I see emotion.

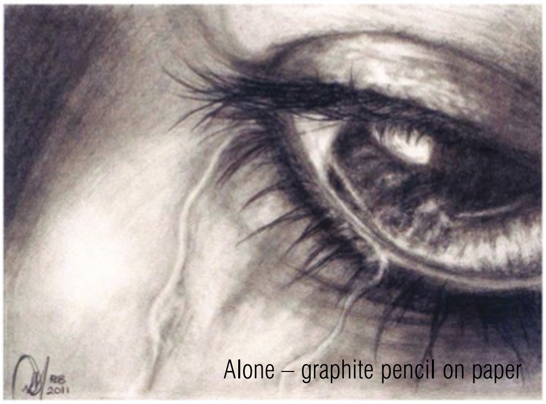
When gazing at a portrait, a slight smile or distant look of longing gives you an instant feeling of what the artist wants you to see. The clothes, the hair and the pose come next; but the facial expression is generally where our immediate reaction ignites.

I paint female nudes without a facial expression. But I don't need their face to tell their story, my story.

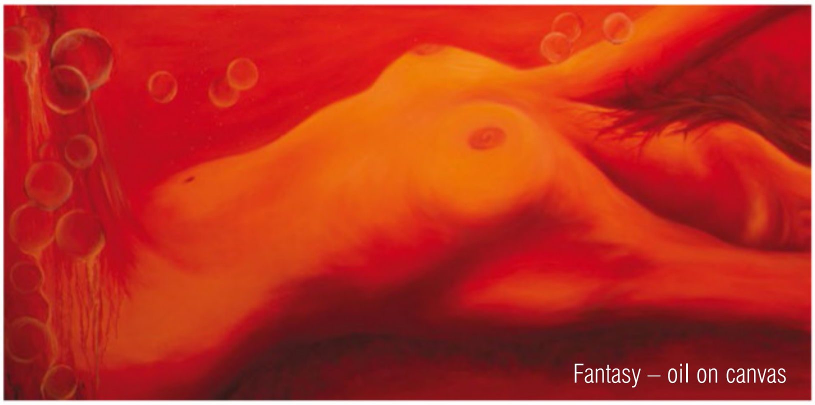
The untinged beauty of the naked form is like a blank canvas for me. There is the expressionless full frontal pose that makes me feel nothing. But then if she turns her head to the side making her hair fall across her chest, and raises one arm, bending her elbow so that she reaches down to the back of her neck… her body expresses an emotion. With the raise of her arm, her back arches just a little, her stomach smoothes and one hip juts out a tad. There's only a hint of her lips and nose peeking out from behind her cascading hair, so you can't rely on her face for an expression. It's the confidence in her stance, the exposure of pure beauty from the lines of her waist and hips, and the subtle sensuality of her side-glance. She ponders. Imagines. She's feeling



New Beginnings – oil on canvas 2011



Alone – graphite pencil on paper



Fantasy – oil on canvas

something, and I want to paint that feeling.

My demonstration painting in this issue of Artist's Palette, entitled 'Surrender', was the piece I decided to paint during my difficult time. When I found the photograph of a naked lady collapsed on the floor, I saw a vision of my heart: vulnerable, alone, hurt. There is no face to see these emotions, but the figure cries out with loneliness and sadness.

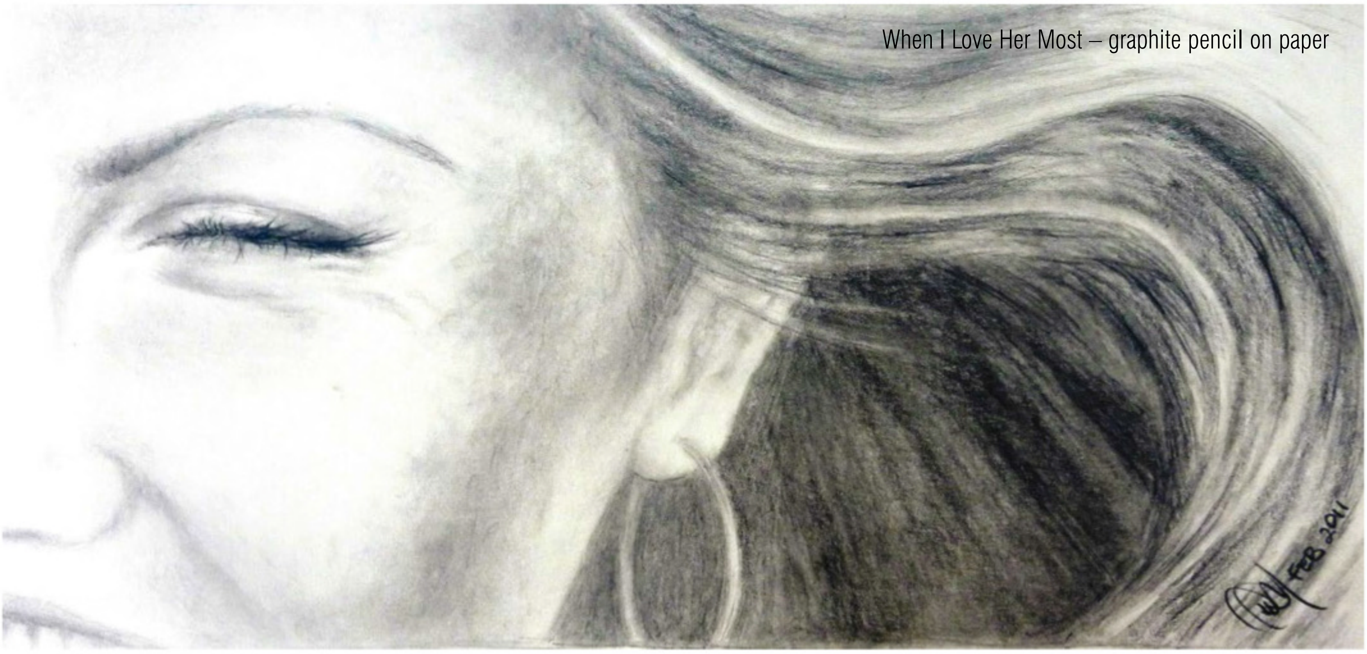
The colours I chose express a different perspective. I didn't want a despairing base of Pthalo blue with cold highlights of white. I chose the warmth of earthy colours which represent growth to me. I chose highlights of warm yellows; yellow makes me feel hopeful.

Nudes can be just as poignant as the facial expression on a portrait. The poetic nature of expression through body language, beauty and colour is why they affect me so, and why I'll always be inspired to use nudes in my art.

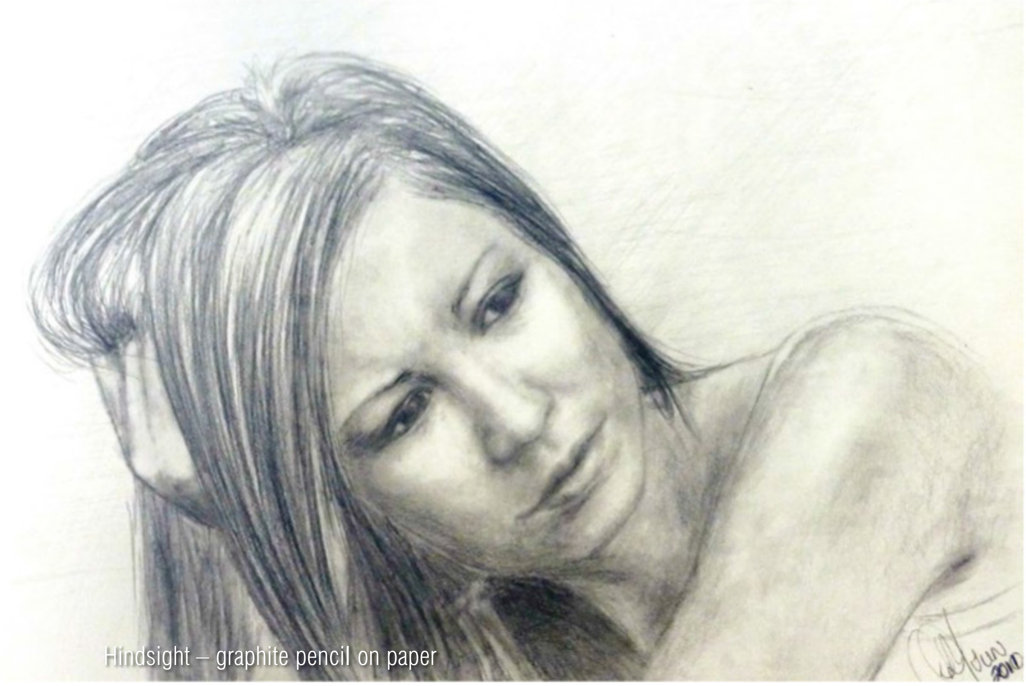
I deviate from my favourite subject of nudes occasionally. I also love to paint eyes. A single eye, close-up, can capture a myriad of emotions. The painting's colour palette completes the sentiment, translating my interpretation to the viewer with as much feeling as possible. For example, I painted a teary eye to express my sympathy for the flood and cyclone victims of early 2011; in particular, I saw a mother holding her crying toddler on some evocative news footage.

I chose brown for the iris colour, which somebody questioned at the time. 'Why not paint a pretty eye colour, like blue or green?' they asked. I felt that no other eye-colour would capture the intense feeling I wanted to express. Brown eyes are deep, so much so that you can be lost in their endlessness. There is no distraction of pretty flecks found in green, blue, and grey eyes. There's certain warmth in brown eyes that bring comfort and solace. This was an important part of my decision process when planning my painting 'A Tear For Her'.

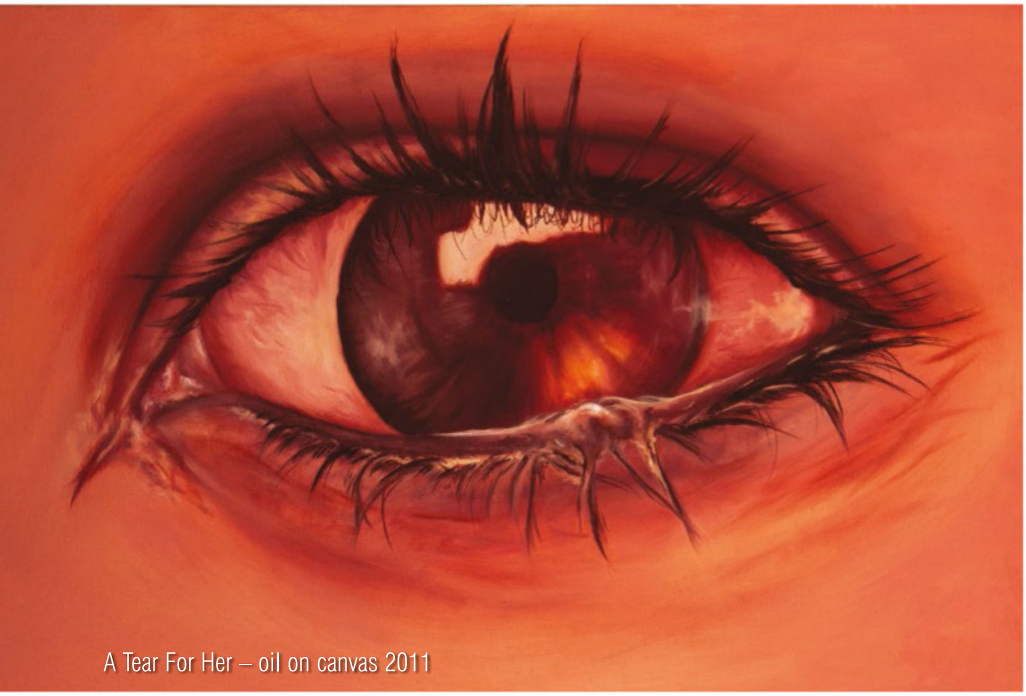
I'm a 30-year-old mother of three young children living in Narre Warren, Victoria. I work two jobs; one as a bookkeeper and the other as a sales assistant at Riot Art and Craft – Fountain Gate. My life is full, hectic even, but I'll always find time for my art.



When I Love Her Most – graphite pencil on paper



Hindsight – graphite pencil on paper



A Tear For Her – oil on canvas 2011

I've been painting for about 15 years with oils, though at one time I dabbled in many mediums from water colours to air-brush. I knew from a young age that I would become an artist, ever since my late Poppa inspired me with his own art.

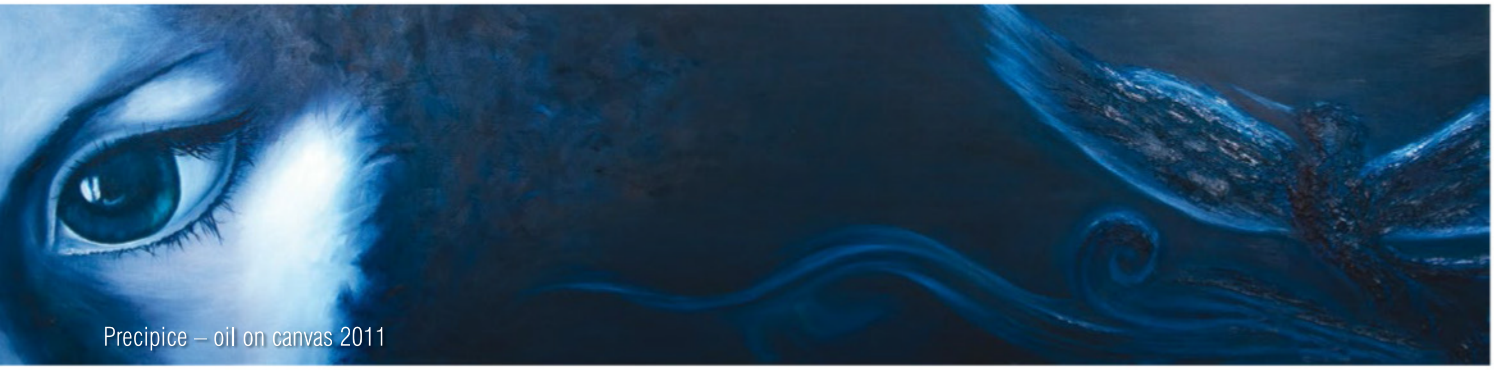
I remember two paintings in his house of the same yacht at sea. Both shared a similar palette of deep browns with burnt orange. One was painted with a butter knife and the other with brushes. It amazed me that two completely different moods could come from the very same paint and the very same subject. This taught me that interpretation makes art.

These two yacht paintings continued to amaze me throughout my youth. I never tired of looking when I passed either piece. I wanted to learn how to do that; learn to express myself through art and how to inspire someone else through my expression.

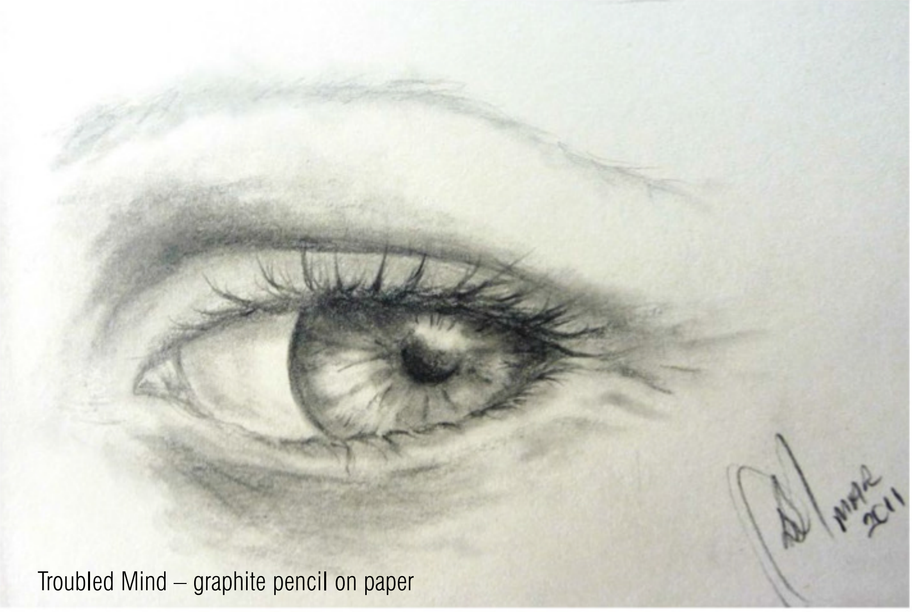
When I was nine years old, he helped me paint a Viking ship for an art competition in the Dandenong Show. I used his acrylic paints from a tube rather than the big jugs of colour I was accustomed to at school. He made me feel so grown up and capable, and guided me with gentle encouragement through the whole painting experience.

I won first prize for that competition.

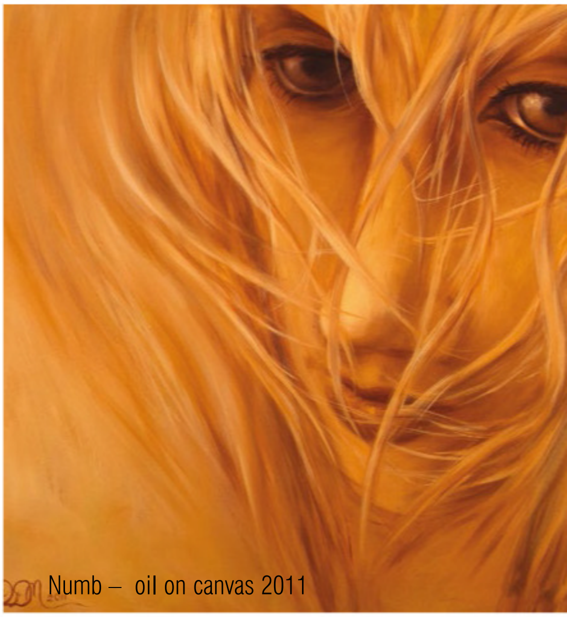
After that, I didn't enter any more competitions until adulthood. I didn't feel the need to. From then on I knew I wanted to paint, and I was lucky enough to have been given the reassurance to follow that dream. Poppa believed in me, my parents supported me, and those judges



Precipice – oil on canvas 2011



Troubled Mind – graphite pencil on paper



Numb – oil on canvas 2011

from the Dandenong Show gave a little girl they'd never met a nudge towards her destiny.

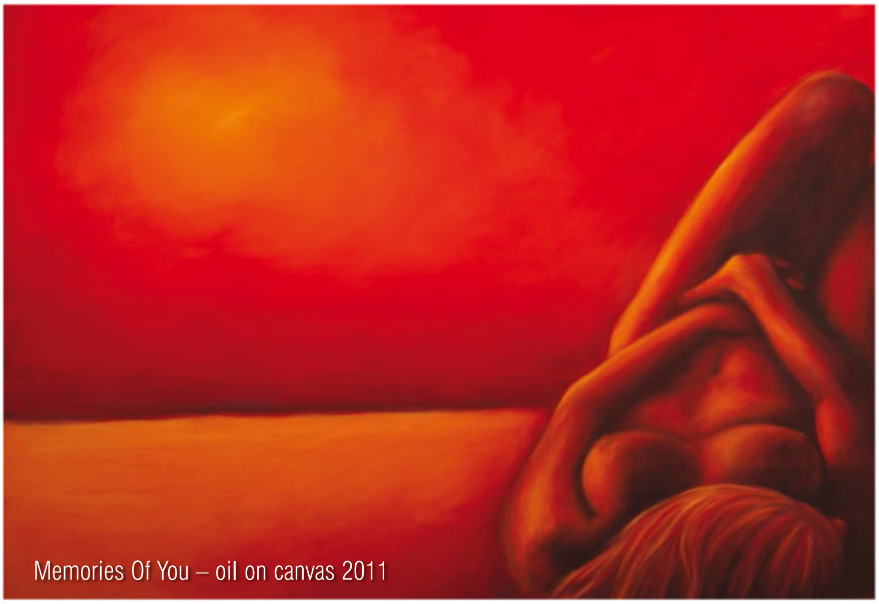
Years into my discovery of oils, I was troubled by a lack of a signature style in my art. My work is so varied in technique that it would be difficult for me to have a closely related body of work, let alone a style that tells the world 'this is a Deneta piece'. I do love using impasto to bring certain paintings out of their 2-dimensional cage, but not everything I do suits impasto. I love the bleeding effect achieved when oil paint is overly diluted with turps, but I don't start every painting this way. Perhaps the vibrant colours announce that Deneta painted this painting, but I am drawn to pastel hues every now and then.

This doesn't concern me as much anymore because I've accepted that it may take 50 years to find my style. However, if I was to name something that exists throughout my art, it would be the theme of raw emotion.

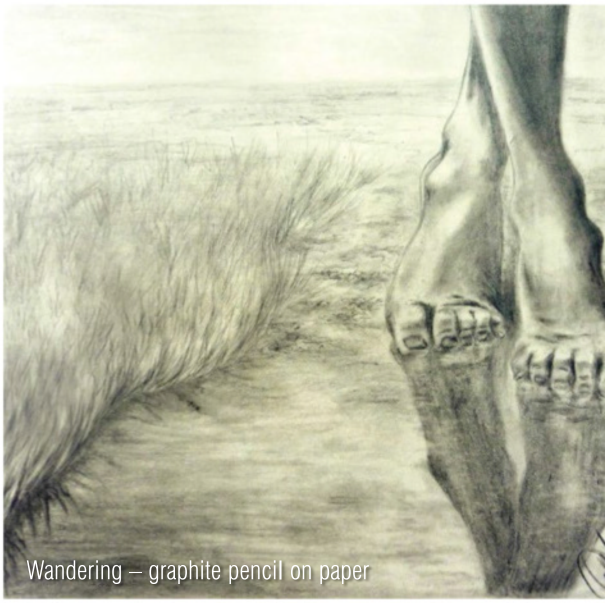
I often romanticise a feeling, capturing an amplified version of that emotion. If I focused more on continuity of technique, or exhausted a certain brush or colour palette as I once did in search of a style that suits me, then painting wouldn't be the escape that soothes me so. For in my studio I find peace, painting whatever I want to paint, however I want to paint it, exclusively for me, even in those times of frustration when my vision isn't translating onto the canvas, or the intense hours of concentration when I'm working on a pivotal section requiring complete focus. No matter what I'm working on, painting feels like home. It's my haven, my outlet, my love.

For this reason, I'll never stop creating art. It's not what I do; it's who I am... an artist.

www.denetadm.com.



Memories Of You – oil on canvas 2011



Wandering – graphite pencil on paper

Oils

Surrender

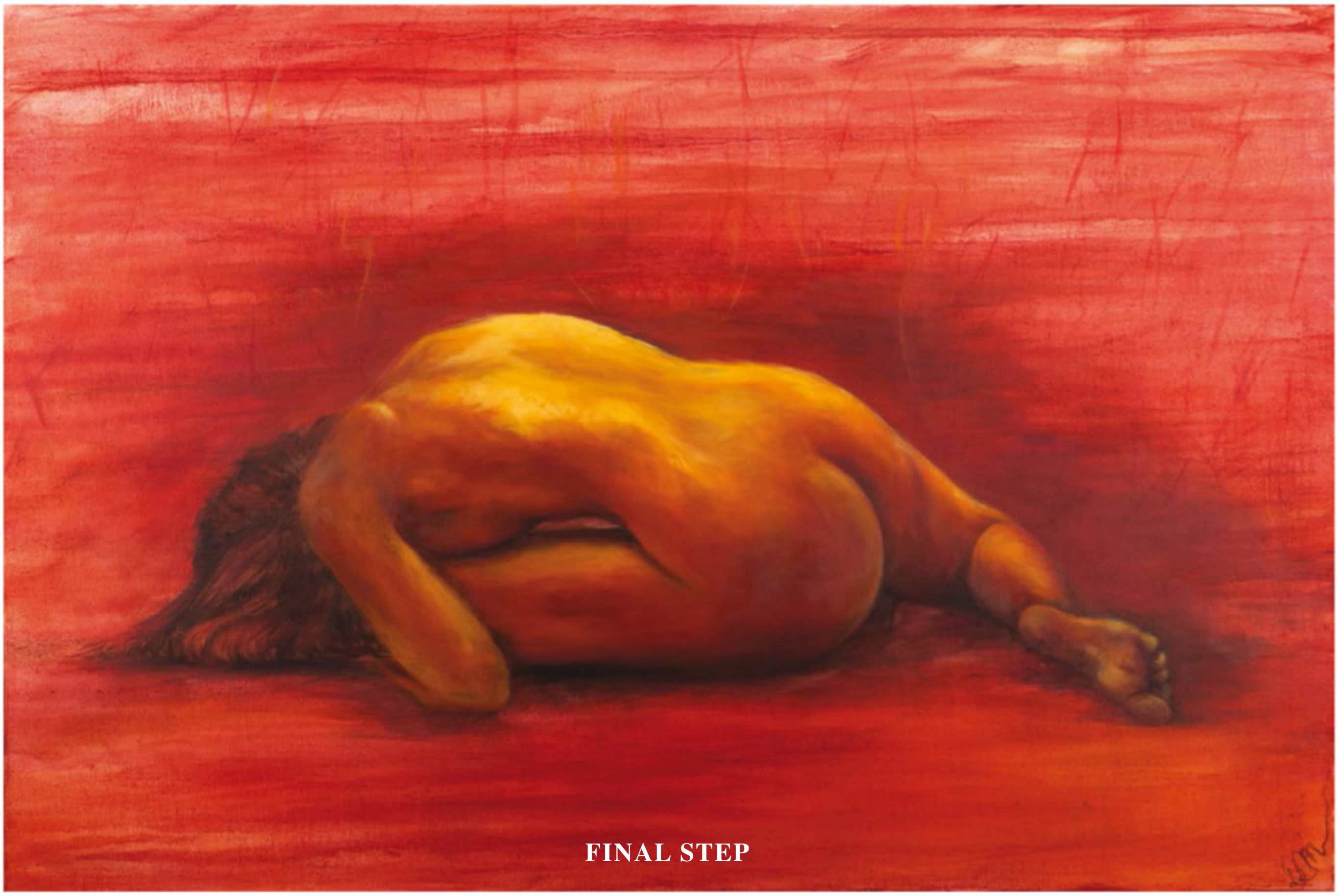
By Deneta Kovacevic

Strength, beauty and vulnerability are all captured in this painting.

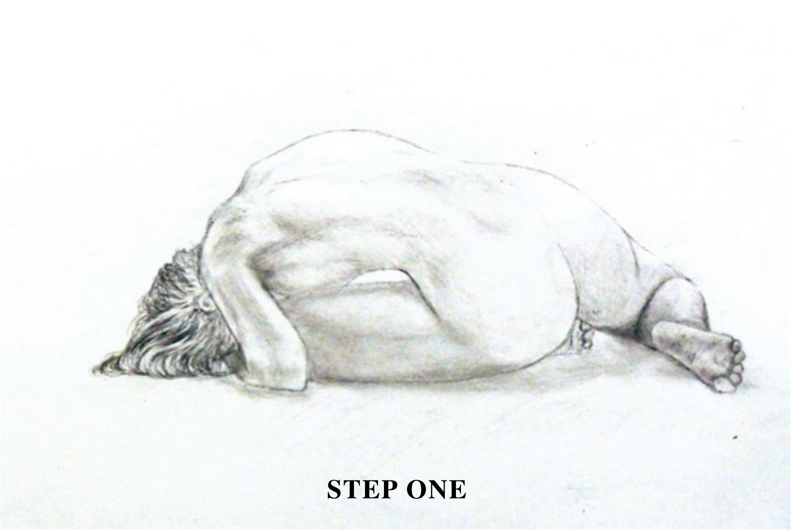
STEP ONE

Sketch
I found a photograph on www.deviantart.com called Shape by Mick Waghorne. I was instantly taken by the mood of the pose and lighting, so I requested permission to interpret the piece in my art. This led to a sketch with a few soft-lead graphite pencils in my art diary (I use a cream coloured, watercolour paper art diary because I like the texture and tone for my sketches).

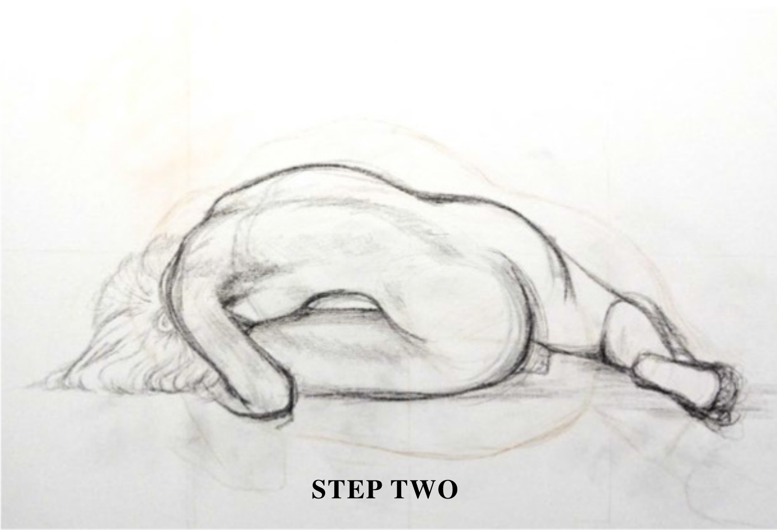
The sketch wasn't intended to be detailed; it was sketched in about an hour (compared with four or five hours for carefully completed sketches of mine). I wanted to capture the muscle tone and basic shadows and depth of tone seen in the photograph. This step is very important for certain pieces, like nudes, so that I can become familiar with the more challenging parts before I reach the canvas. For example, the foreshortening of the right leg was especially challenging for me. For this part, I admit that my kneadable eraser shared equal time on the paper as my pencil.



FINAL STEP



STEP ONE



STEP TWO

MATERIALS

- 24” x 36” stretched primed canvas on a thick frame
- Mineral Turpentine
- Artists quality oil paint:
- Highlight: Cadmium Yellow and Titanium White
- Light: Cadmium Yellow
- Medium: Venetian Red
- Dark: Burnt Umber and Pilbara Red
- Brushes:
- A few size 6 or 8 Filbert or Flat brushes for oil or acrylics (coarse bristle)
- Size 5 or 6 Wash brush for oils or acrylics (coarse bristle)
- Size 6 Watercolour brush

STEP TWO

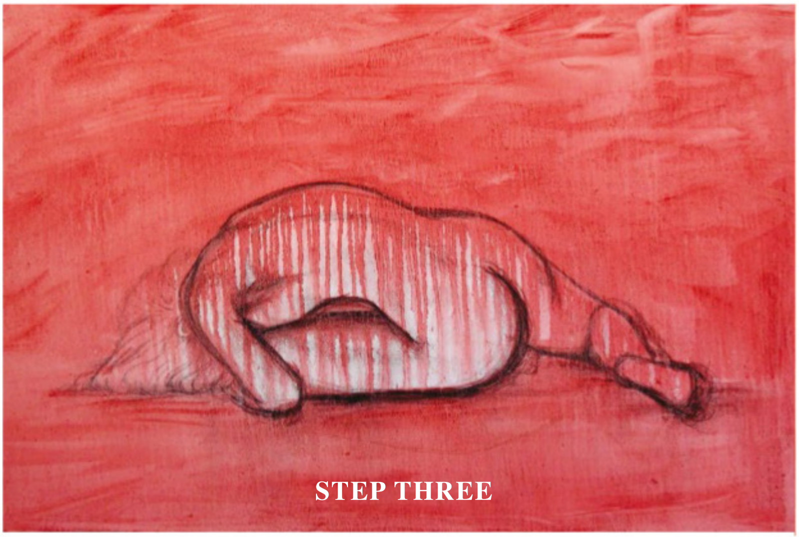
Sketch on canvas

Transferring the image onto canvas can be done in various ways. The grid method often works for me, but with this image and this canvas size, I didn’t succeed when trying to calculate the measurements for the grid method. So after a failed attempt using a brown water-soluble pencil, I did my best to erase the rough sketch with a kneadable eraser (regular erasers leave lines across the canvas), and started again. This time I drew free-hand, constantly referring to my sketch of the image rather than the photograph. This worked best for me because I could see the familiar lines I drew in my sketchbook and simply try to mimic those outlines onto the canvas; photographs mask lines in a way that a fairly fast sketch cannot. I used a black water-soluble pencil. I like using black, but you must be careful not to scribble too much because it can become very heavy and cause strife when the oils are introduced. I struggled with the proportion of the feet because I was drawing free-hand, and that created a lot of black scribble which certainly did prove challenging later in the process.

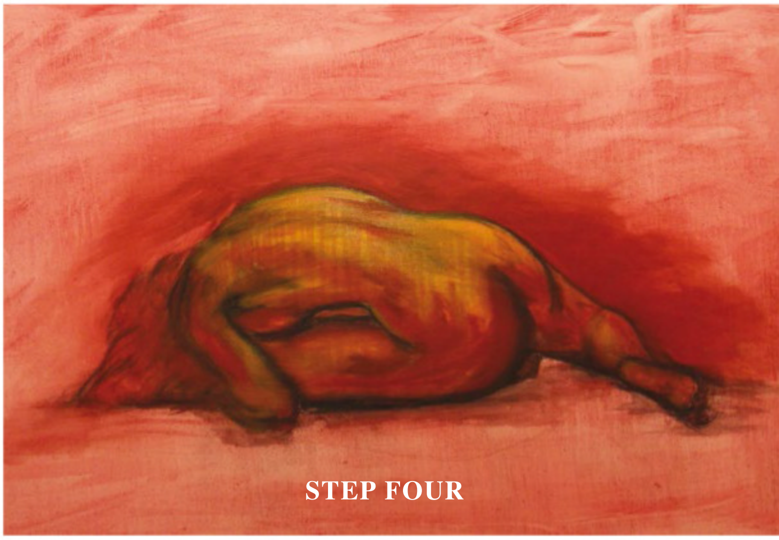
STEP THREE

Initial layer of oils

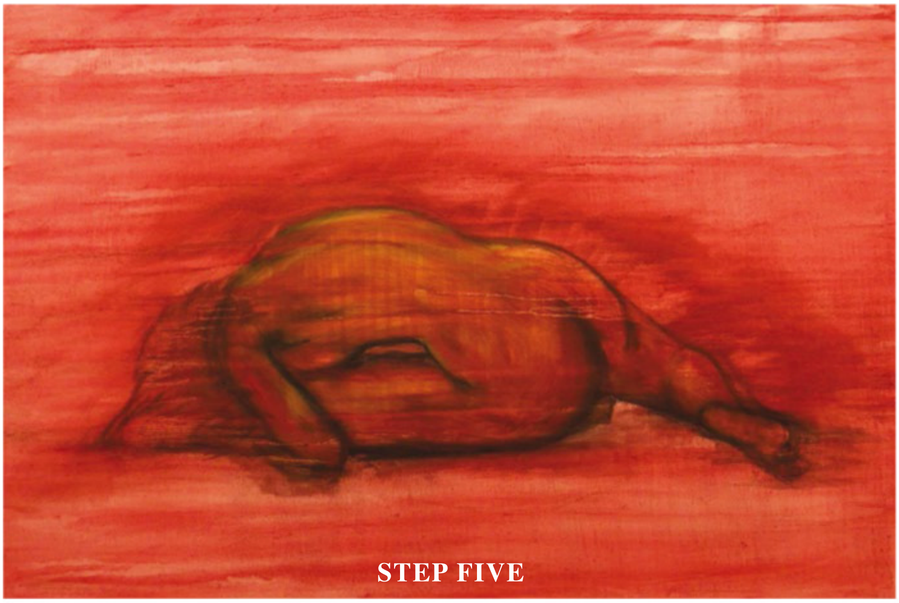
Each of my paintings begins with a wash of colour. With this demonstration piece, I decided to do a wash of Pilbara Red. Although Pilbara Red is darker than my usual wash, it’s highly transparent and therefore works nicely on the primed canvas. It also



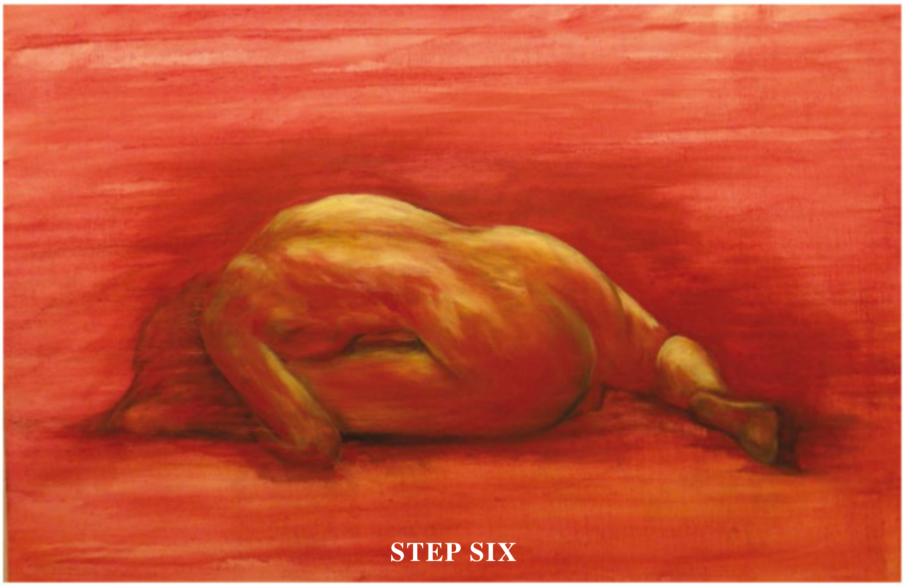
STEP THREE



STEP FOUR



STEP FIVE



STEP SIX

makes a nice undercoat for warm yellows to bring about a rustic hue.

First I mixed a bit of Pilbara Red with a size 6 Wash brush soaked in turpentine.

I painted the background starting from the top of the canvas, running my brush along the length of the canvas with sweeping brush-strokes, continually re-dipping my brush in the turps and only maintaining a bit of colour on the end of the brush through this process.

Do not touch any part of the drawing with your brush, or the black water-soluble pencil will muddy the oil paint.

With the canvas still very wet from the wash, I dried my brush on a cloth and dabbed it in the palette filled with turpsy paint. Then I brushed the canvas with this more concentrated colour, which bleeds into the wet wash, creating some stronger coloured drips. Do the same to the side edges of the canvas.

The colour will drip through the drawing of the nude figure. Let it. Some of the black from the pencil will run below the figure; I caught this with sweeping brush strokes, cleaning my brush each time so that the black didn't muddy the colour too much below the figure.

Once the wash is drying (when the dripping stops) go over the black lines of the figure with a clean brush. This fixes the line so it won't bleed as much into the background in your next painting session.

TIP: When you paint a wash with this overly-turpentined method, make sure you keep an eye on the bottom of the canvas, catching any pooled paint with your brush before it dries.

STEP FOUR

First paint layer on the figure
(once Step Three is dry)

Use a fairly thin mix of paint and turpentine for this step.

Start painting the light areas of the figure first, using both the photograph and initial sketch as a reference. Paint the medium values next. Use the same medium value for the darker areas, working in the black from the pencil outlines to help create the deepest shadows in the creases and just below the figure. Don't focus on blending the colours too carefully at this stage; just block the values in with rough brush-strokes.

Using the medium value, paint some colour above the figure. This will help establish the line of her back (as the light value is a bit muddied from the black pencil).

Once the figure is filled with colour, take a wide Wash brush (size 5 or 6) and gently dry-brush the painted figure so that it blends slightly and so any canvas showing through is filled with colour.

This stage of the painting doesn't look very pretty – the yellow will mix with the black and create a greenish effect and the black lines will look too strong – but don't panic! It'll get better.

STEP FIVE

Second background layer
(once Step Four is dry)

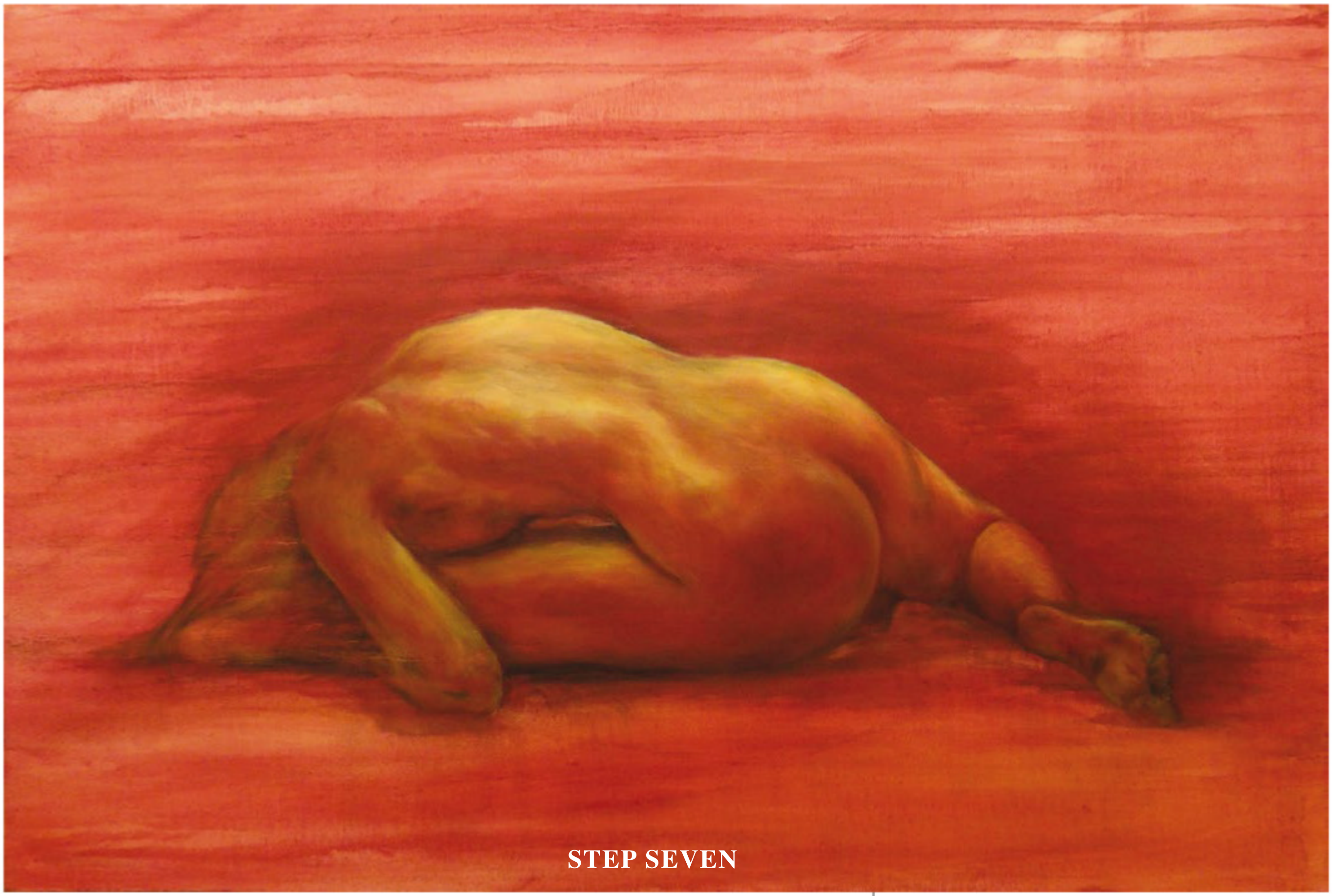
Turn the canvas on its side (vertically).

This is a great opportunity to paint the edges of the canvas with some diluted Pilbara Red.

With a size 5 or 6 Wash brush, combine Pilbara Red with lots of turps. Dab the brush at the top of the canvas and watch the colour run down the canvas. Do this all along the canvas, and then go back and do it again with varying degrees of colour strength. Soak the brush with turps regularly, making sure the canvas is covered with diluted colour. Help the dripping effect by applying more turps-soaked colour to the middle of the drips running down the canvas.

Wait five minutes and then turn the canvas around (the other vertical way). Repeat the dripping process.

With a clean Wash brush, gently dry-



STEP SEVEN

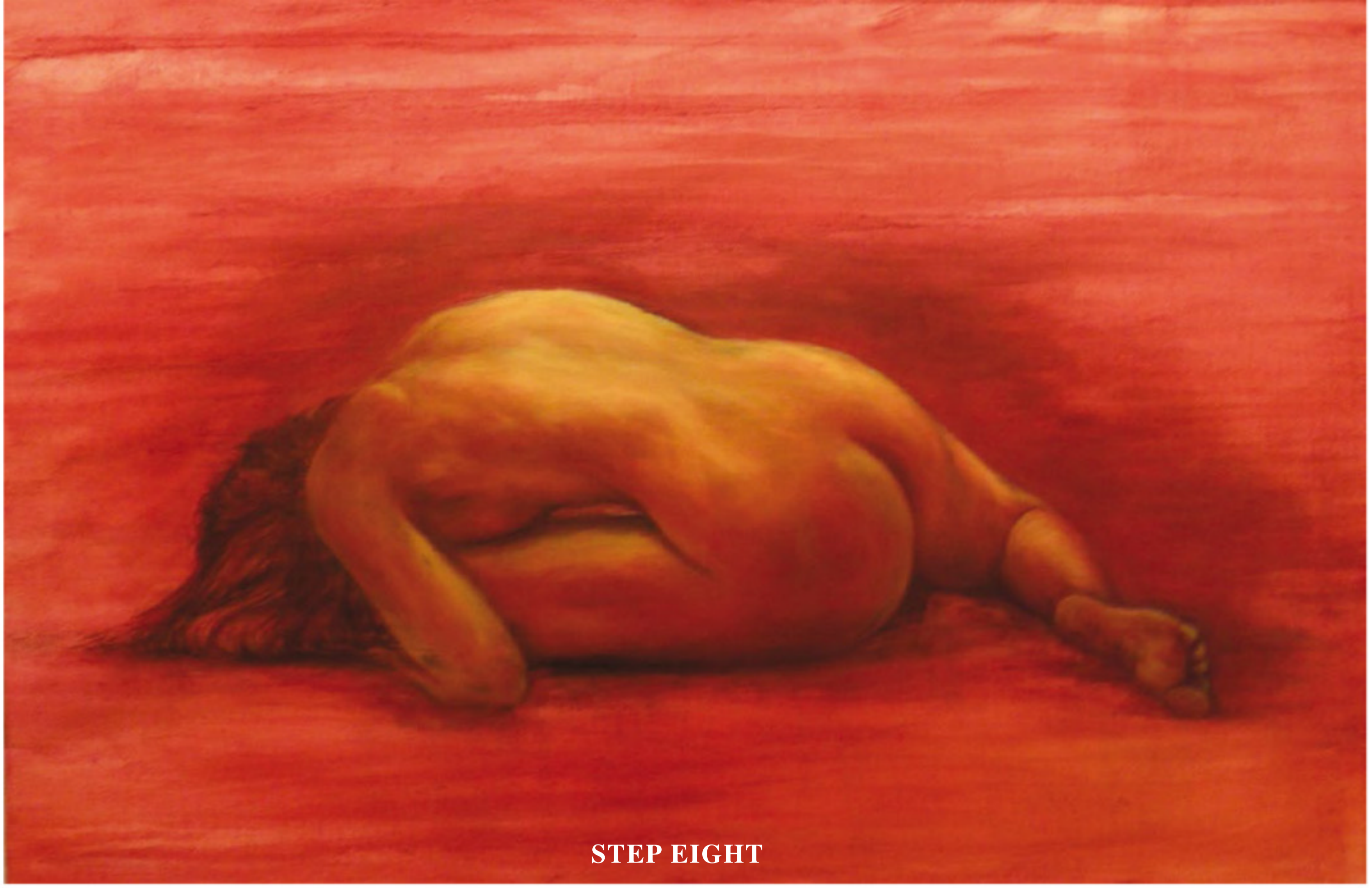
brush the nude figure to soften any distinctive lines made by the drips.

STEP SIX

Second paint layer on the figure (once Step Five is dry)
Following a similar direction as STEP 4, begin painting the Highlight value, and then move onto the Light values. Work in the Medium values next, bringing this colour into the shadows beneath the figure and softening the colour above the figure with a diluted version of the Medium value.
Paint the figure without much care; simply get the colours down, not paying too much attention to the blending. Use a different brush for each colour; I used size 6 and 8 Filbert brushes, but you can also use Flat brushes. I had trouble with the foot at this stage of the painting. I used too much black pencil to shape the toes and didn't fix it properly in the first few layers, which made the black mix with my colour, preventing any adding of lights within the foot.
Because I already have the Cadmium Yellow on my palette, I used a size 3 Wash brush (though any size would do) to put a pure yellow wash over the background. I diluted it so that it was very runny and then gently brushed all over, with more colour concentrated below the figure. This addition of yellow warms the background so that no white canvas is showing through. I also painted the canvas edges with this yellow.

STEP SEVEN

Third paint layer on the figure (once Step Six is dry)
Once again, I started with the Highlight and Light mixes, working back through the Medium value and then on to the Dark. I added a bit of Pilbara Red to the Medium value this time, sometimes using pure Venetian Red and other times using the mix of the two Reds.
I regularly stepped back a few feet from the canvas, occasionally referring to the muscle tone of the photograph or my initial sketch, but mainly feeling my way with what 'looks right' from a few steps back.
I softened the edges of the figure – especially the Dark values – with a dry brush every now and then.
After the figure is covered with this new layer of paint, I worked the Cadmium Yellow in between each of the other values, bringing the mid-tones to the light tones or the darks in the muscles and shadows to the mid-tones, cleaning my brush regularly.
In this painting session I focused on the nude figure, but also dabbed a bit of colour onto the hair, giving a continuity of colour to the hair without concentrating on any detail yet.
In this same painting session, paint a wash of Pilbara Red with Cadmium Yellow (mostly yellow) below the figure, making it much warmer than the background behind the figure. Paint a diluted wash of Titanium White above the figure towards the top of the canvas (continually catching the drips with sweeping brush-strokes before they



STEP EIGHT

reach the figure). This white wash will dull down the vibrancy above the figure. Warming up the foreground brings it closer to the viewer, creating an impression of distance by colour rather than a background filled with props or a horizon line.
Tip: Venetian Red is a wonderfully earthy tone, but quite flat, so resist using it in its pure colour from here on. Its opaque quality is a great accompaniment for translucent colours, like Pilbara Red; make-sure it is mixed with Pilbara from here out.

STEP EIGHT

The hair and fourth paint layer on the figure (once Step Seven is dry) The idea of this stage is to fill in the blanks and close the gaps. I added another painting layer to the figure, aiming for a symbiotic relationship running through the light, medium and dark values to have them look like they belong right alongside of each other. I lightened some areas of the foot, adding detail where needed. Give it a 3D feel with depth surrounding the figure and in the shadows of the figure. Add warmth to the light of her back with a wash of Cadmium Yellow and Venetian Red. This is the time to bring the nude to life; have fun with it, but take time and care.
TIP: Don't leave any part of the nude figure with a pure colour; if there's a patch of Venetian Red, mix a little Pilbara Red straight onto the canvas, followed by some Cadmium Yellow to blend the two Reds. This takes away the flat look and brings the figure to life.
In the same painting session I added some detail to the hair. Using a water-colour brush, I applied lines of fairly diluted Pilbara Red mixed with Burnt Umber, using pure Burnt Umber for the darker lines. I left the background showing through between the painted lines rather than adding any whitened colour to give it highlights; I wanted the lightest colours of the painting to be concentrated to the skin on her back, making that the focus.

FINAL STEP

Background and touch up
I brought out the highlights on her back by applying thicker paint and smoothed out the shadows just underneath the figure. Darker areas should be applied thinly and the lightest shades applied with thicker paint to give a perception of dimension. I touched up any areas which were lacking in depth or detail, making a conscious effort not to overwork any area of the figure (which can be tempting at this final stage).
Once I was fairly happy with the figure, I warmed up the background just above the figure and the area below the figure with a wash of Pilbara Red and a touch of Venetian Red.
I added some haphazard lines and squiggles rising from the figure with Pilbara Red, and a couple with pure Cadmium Yellow. The act of surrendering to your despair and emotions lifts the weight of it all; these lines signify the release of that burden.
I signed with colours already mixed on my palette; Pilbara Red and Burnt Umber.
The painting, though finished, was still being held tight by the easel. Once it dried I finished the top and bottom edges of the canvas with Pilbara Red and Cadmium Yellow washes.

The finished painting was photographed by Andrew Rossington of Empowered Images.

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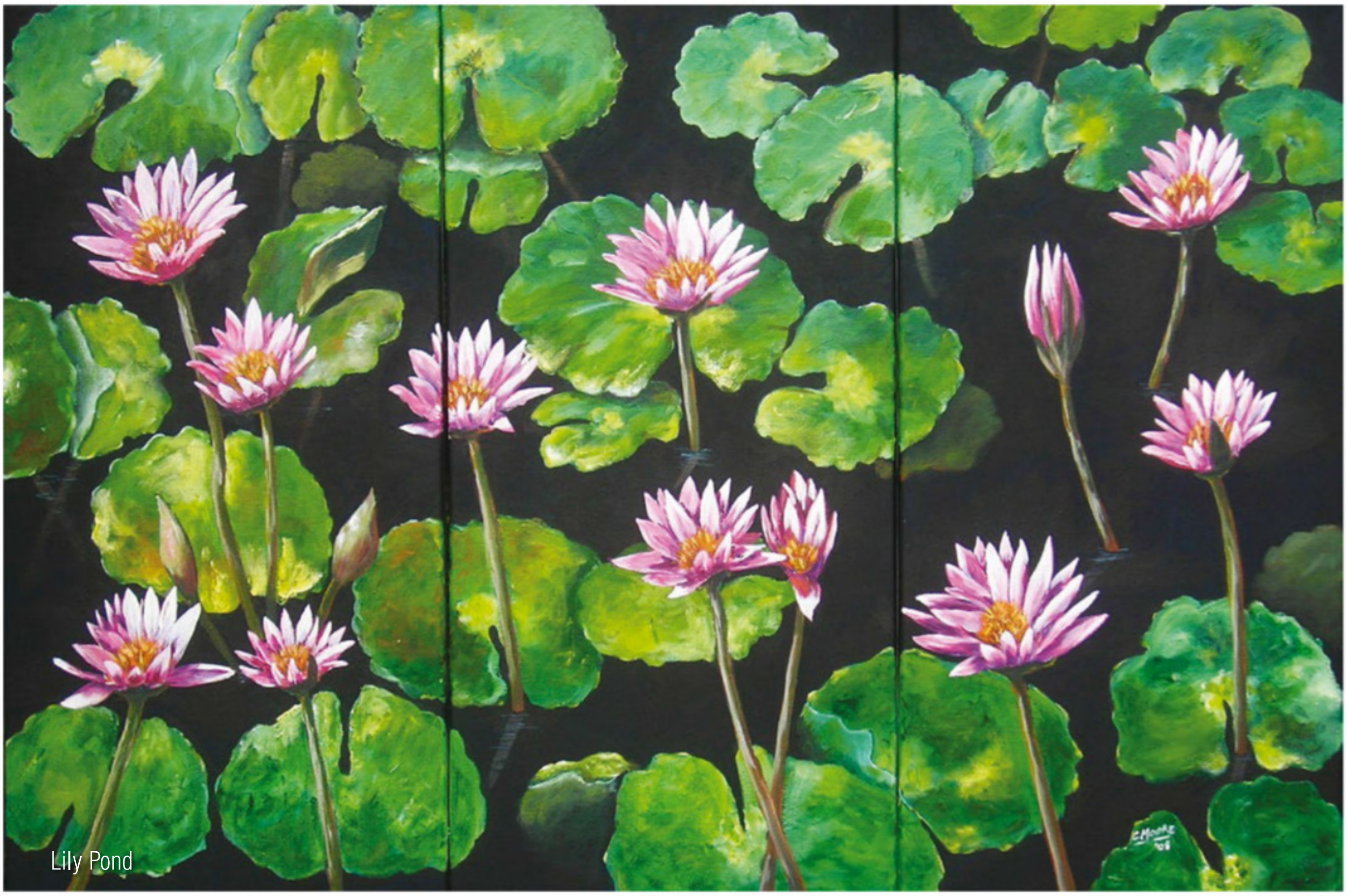
Chris Moore

My Art

By Chris Moore

Chris defines his passion: "To me, art is definitely not a passive past-time – it is relaxing, but it is also highly engaging and challenging, sometimes frustrating, and always incredibly satisfying and enjoyable."

I have always considered art to be an interpretive and highly creative activity; however I am definitely a latecomer to the party. My first real foray into art was in the mid nineties (my mid forties!) through beginners art classes with Noela Clohesy, a very accomplished and talented artist. I attended these classes for a year, dabbling very badly in oil. Unfortunately - and I'm sure many 'artists' can relate to this - work, study and family pressures took their toll. At the time I was working full-time, studying tertiary commercial law, with


Lily Pond

a family of three school-aged children. My wife worked full-time shift work and we shared the before/after school care and home activities of a young family.

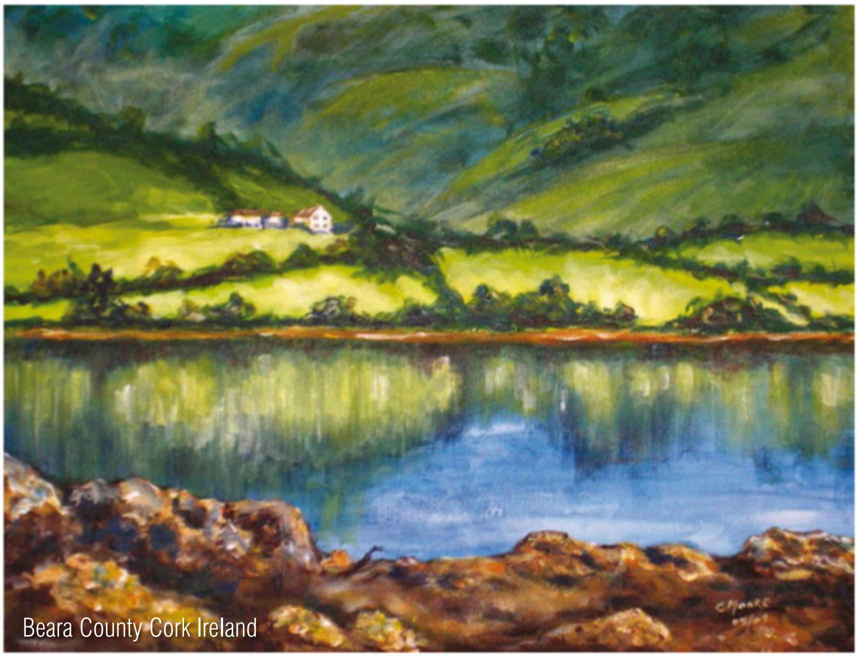
It wasn't until the mid noughties that I put brush to canvas once again, however up to this time I enjoyed many discussions about art and art techniques with my mother, Hilda Page, over a cup of tea on Saturday mornings. Hilda was an accomplished artist in her own right, having sold more than 1500 paintings over 25 years through art shows, exhibitions and commissioned works. Her preferred medium was watercolour and oil however she was also highly competent in pastel and gouache. Our discussions were invaluable to me and I consider this period to be my 'theory' learning stage (although I didn't really think about it at the time!) We would discuss light, shade, texture, form, colour, and subject matter. She would enthusiastically bring out her works in progress as well as finished paintings for a 'crit', and show me the latest in art magazines and books she had bought.

My mother's enthusiasm finally got the better of me when, during a period of self-imposed unemployment in 2007, I searched for a medium which best suited me and the space I had to work in. I resumed my artistic efforts with oils but, as I was using the spare bedroom as my studio, the strong odour of the paint and mineral turps permeated the whole house. I started experimenting with a few acrylic paints, and the quick drying time, workability and flexibility of the medium I found to be highly engaging. I was hooked.

In 2008 I went back to class and attacked my art with a passion, spending at least four days per week painting and experimenting on my own as well as one day per week with Kerry Kaskiminidis of Artline Studios in Eltham. This was an enjoyable time with a supportive group of like-minded students and a highly talented, professional artist on call.

As a consequence I was fairly productive over the next couple of years with paintings hanging in a couple of local art shows and a number of works hanging in a popular café/gallery in Eltham.

I paint mainly from photos and, as a semi-impressionist, use these as a guide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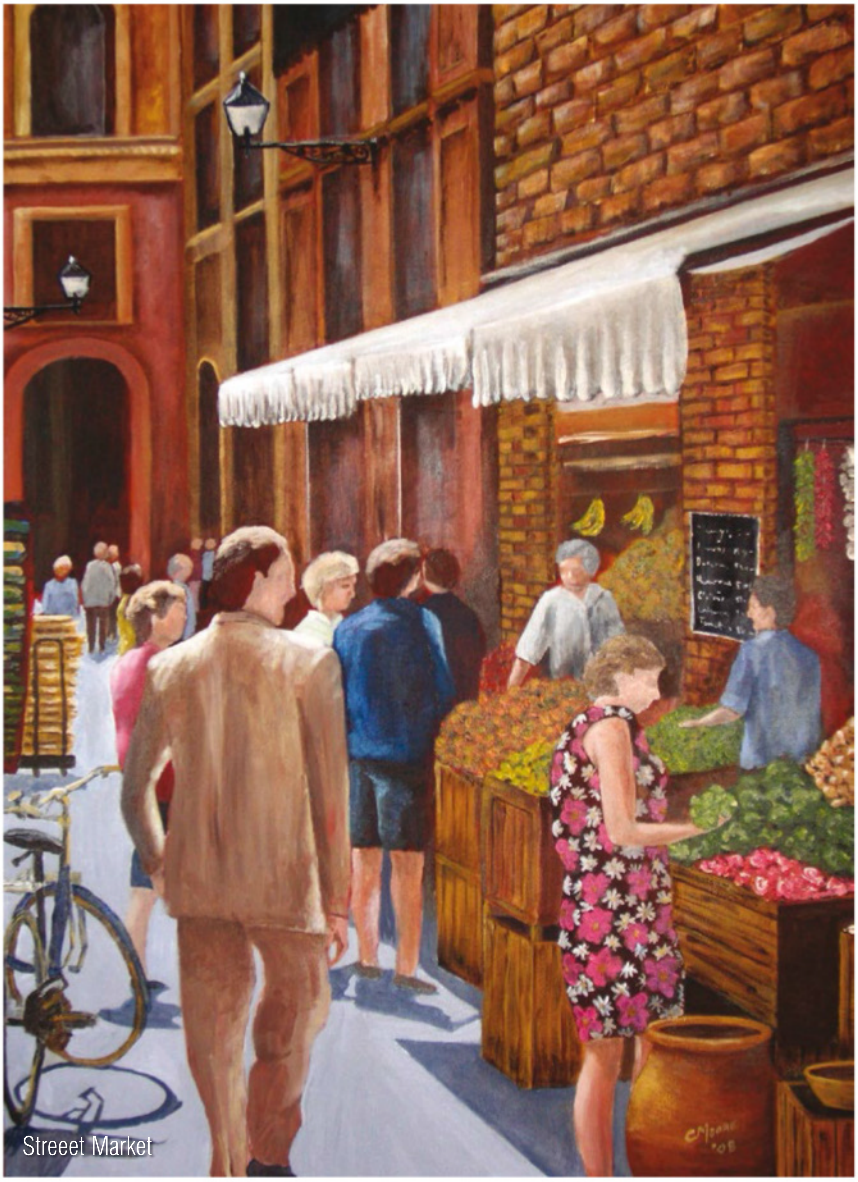
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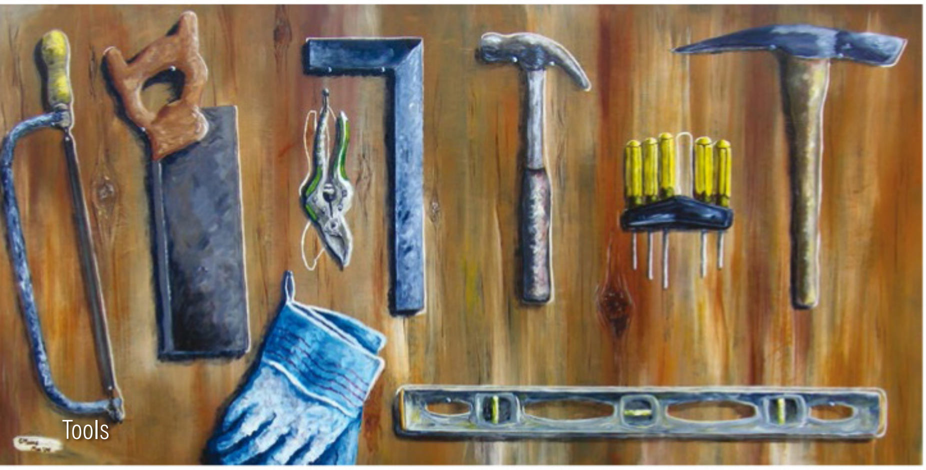
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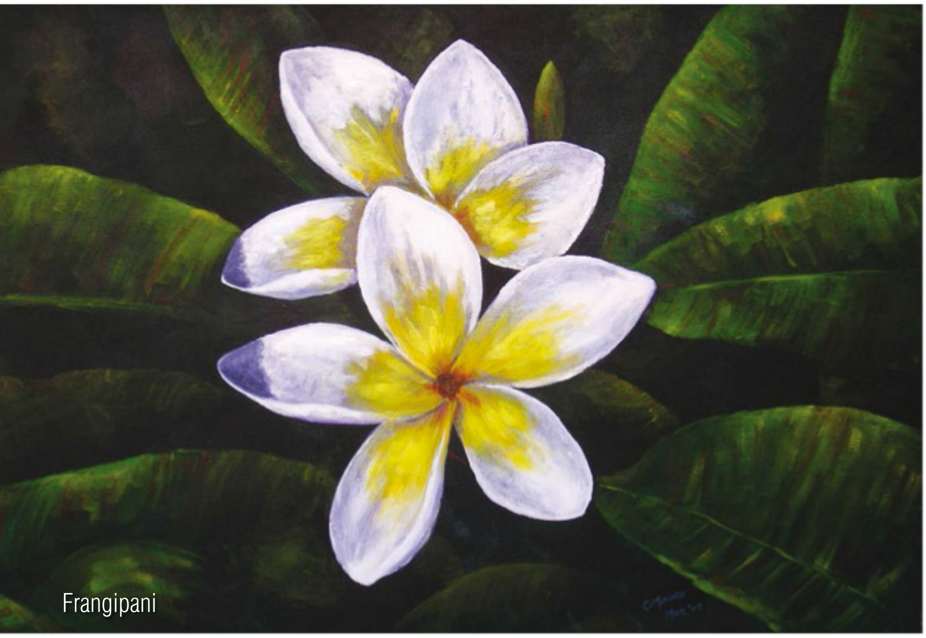
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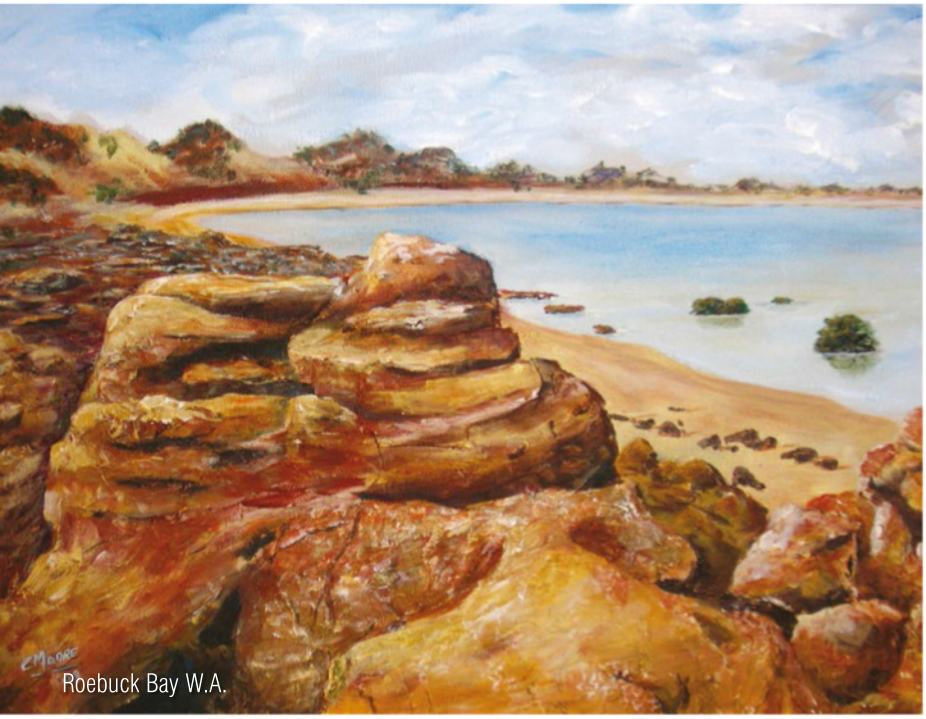

Roebuck Bay W.A.

to the subject only. The end result is always my own interpretation - sometimes reasonably close to the real thing, at other times any similarities may be somewhat elusive! I am a huge fan of John Hammond, an English acrylic artist whose impressionist style I find exciting in its simplicity of detail and absolutely beautiful in its use of light and shade to add perspective, atmosphere and life to the canvas.

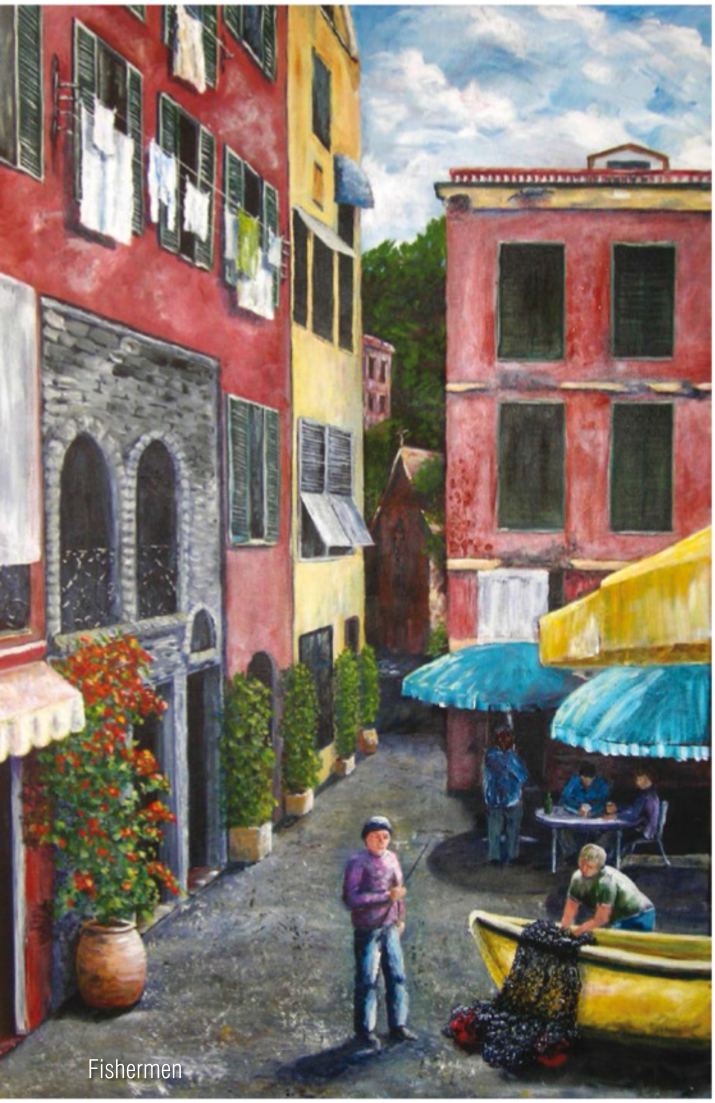
Like many artists, my inspiration comes from life around me, being equally attracted to the formality of man-made structures, people going about their daily lives and to the less defined forms of nature. I find that my subject focus can change quite dramatically - from garden to street scene, from people to country views, from floral to city hustle and bustle - depending on my mood at the time. I tend to paint about three paintings of the same theme and then move on to a different theme with different challenges, using each step as a highly satisfying learning experience.

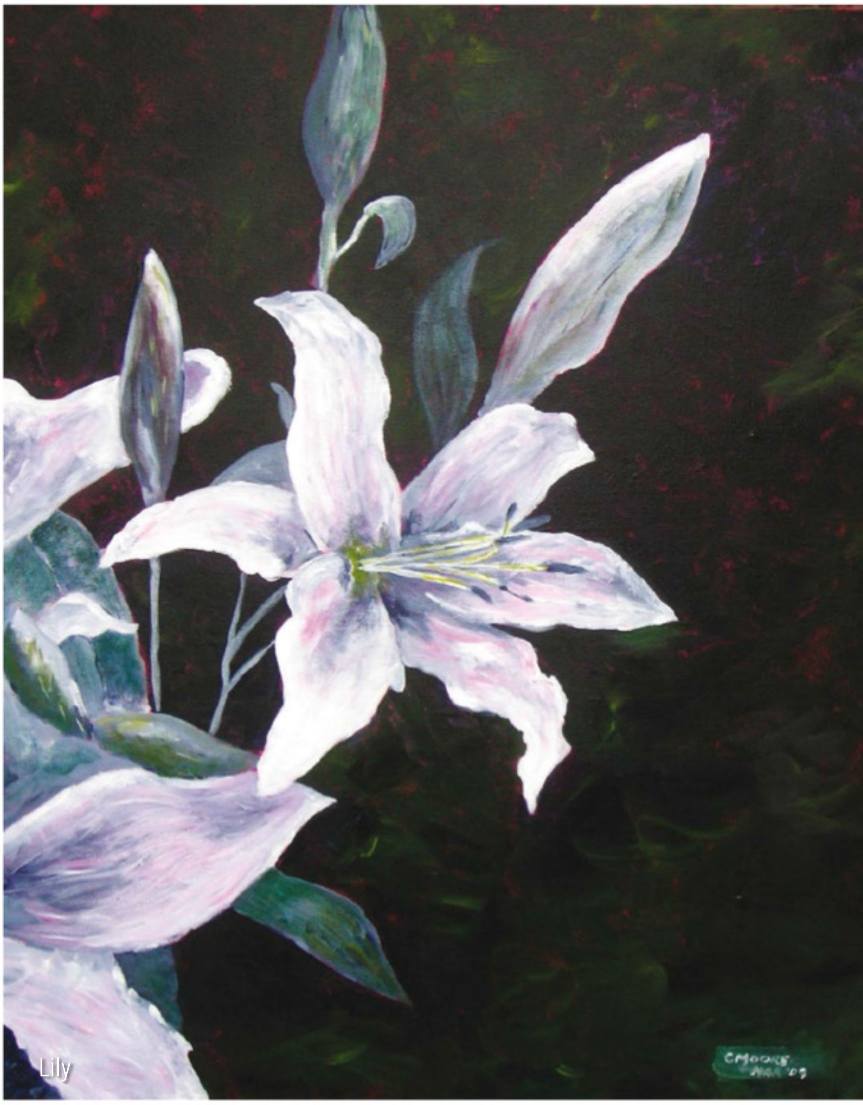
I always find it interesting to see the eclectic differences in the ways artists express their individual passion and creativity. I am fascinated when I see the same subject presented by two or more artists. With art a highly interpretive and creative activity, we are not restricted to a perfect likeness. We play around with colour, tone, form, layout, light, shade and texture, and we vary the medium used to develop our own individual interpretation of the subject. We add, delete and manipulate the subject to change or enhance its visual appeal. Our creation is limited only by the imagination behind the brush!

There are a few ‘rules’ that I follow when I start a new painting:

Light and shade is an important factor in my painting and I make sure that I determine the direction of the light source before I put paint to canvas. By making this very simple decision early, much of the work has already been done for me. Throughout the painting, maintaining a consistent light source helps develop the subject ‘form’ through positioning, strength and direction of light and shade. Negative space becomes an artistic achievement in its own right!

To get started I usually put a ‘wash’ over the canvas first. A simple wash over the canvas is a great way to get started and eliminate Painter’s Block. I roughly sketch the basic shapes of the subject and block these in with a colour wash or background paint to provide tonal differences and highlights through the underpainting.


Fishermen



Lily

The initial outline of the subject is always very rough, applied as a splash of (dark) colour or tone in the general shape of the subject. The process then becomes more and more detailed as I progress through the work.

Acrylics are flexible enough to be able to work from light to dark or from dark to light. I usually start with the darks and develop a painting with lighter colours, building in intensity as I go. I use a relatively 'holistic' approach to painting, starting with the most distant or most shaded areas and bringing the picture to life through graduated application of lighter colours and more detailed brushwork. Whilst I have a full range of 'flow' paints, I prefer the 'heavier' acrylic paints as these can be used thickly, more like oils, or be thinned to a translucent wash, more like water-colour

I believe attention to true perspective is an essential element which can make or break a painting. An otherwise technically beautiful painting with flawed perspective to me does not work - confused perspective only presents a confused painting. I find spending a little time to consider and develop proper perspective at the beginning of a painting can save a lot of confusion and heartache later!

A common comment I hear from people who do not paint is "I can't draw a straight line!" My response is always along the lines of "Neither can I – I use a ruler!" I use any resource necessary to achieve my goal. Art is not only being able to draw freehand (I wish I could!) but is an expression of your individual creativity and can be achieved through any medium with the help of any resource available. I will use anything which will give me the finish or texture that I am after.

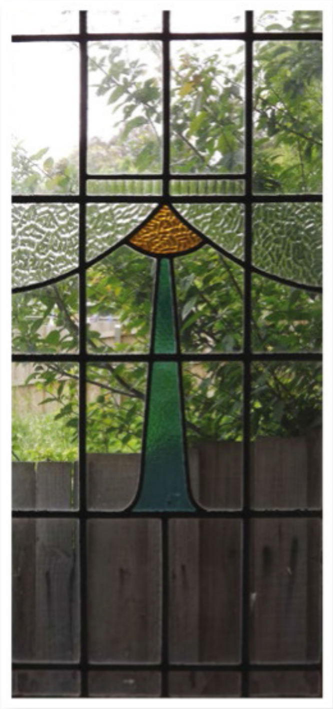
To me, art is definitely not a passive past-time – it is relaxing, but it is also highly engaging and challenging, sometimes frustrating, and always incredibly satisfying and enjoyable. I believe it is food for both sides of the brain – logic, structure and technical focus for the left with an abundance of creativity for the right!   Above all, my art is from the heart and is a highly subjective expression of myself. I enjoy the challenge and creativeness and take great pleasure in presenting my works for the enjoyment of those who share my passion.

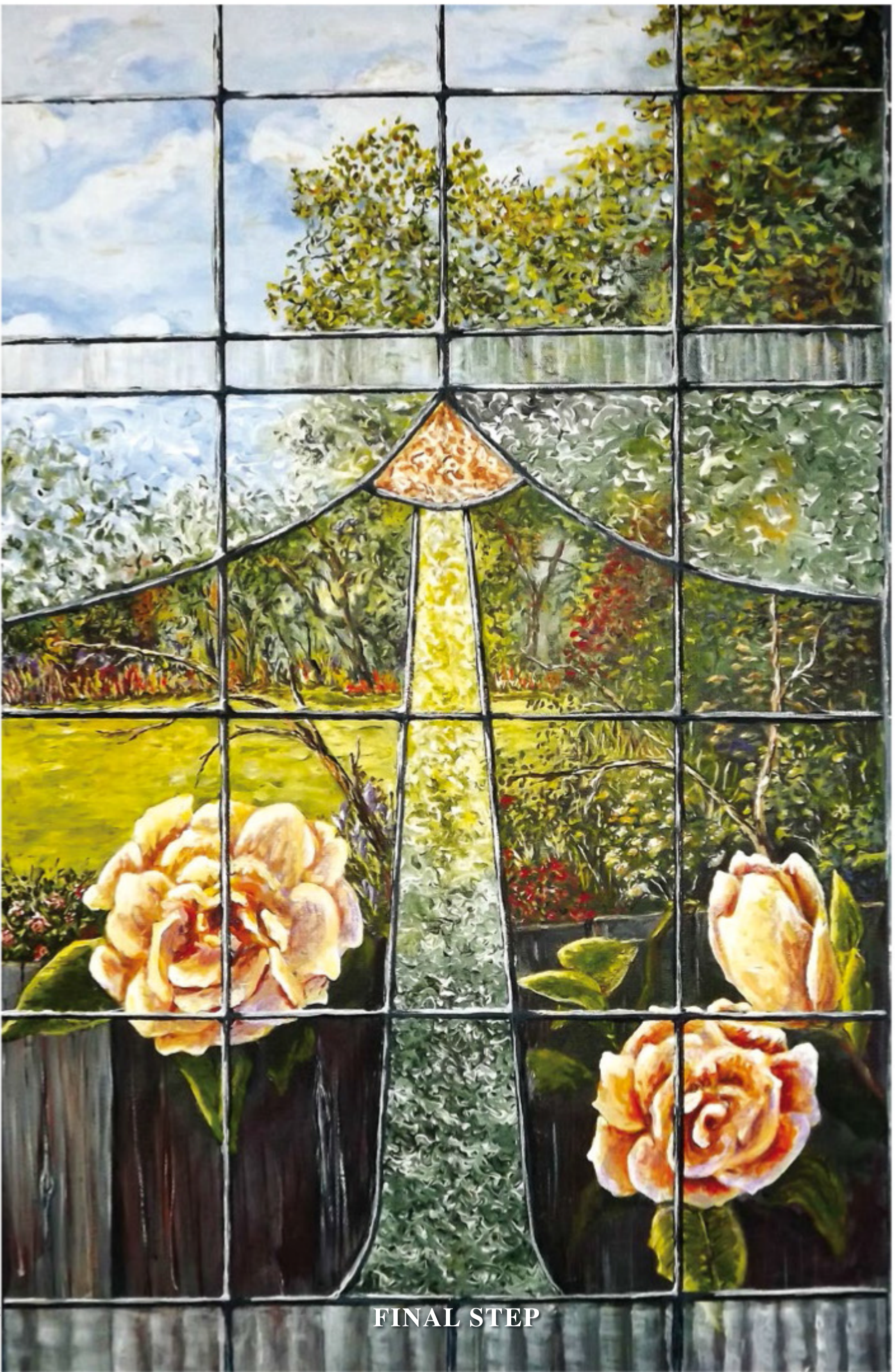
Chris Moore
Ph: 0414 419 337
Email: chredm@bigpond.com

Acrylic

Leadlight Window

By Chris Moore

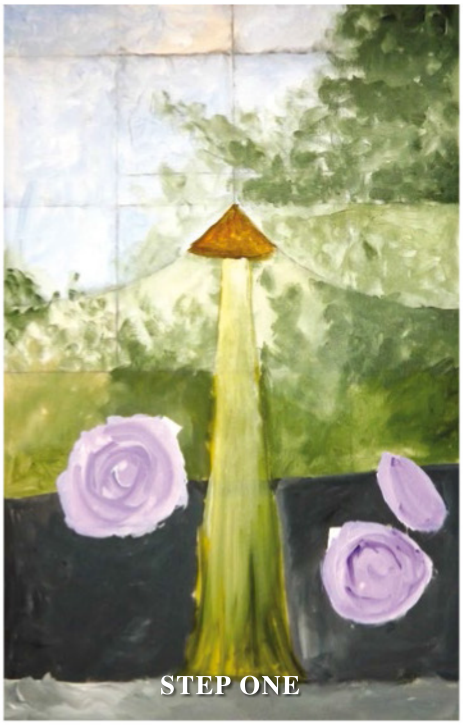


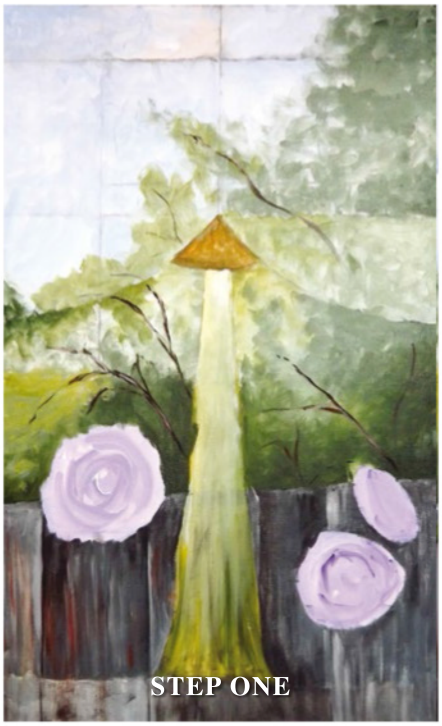


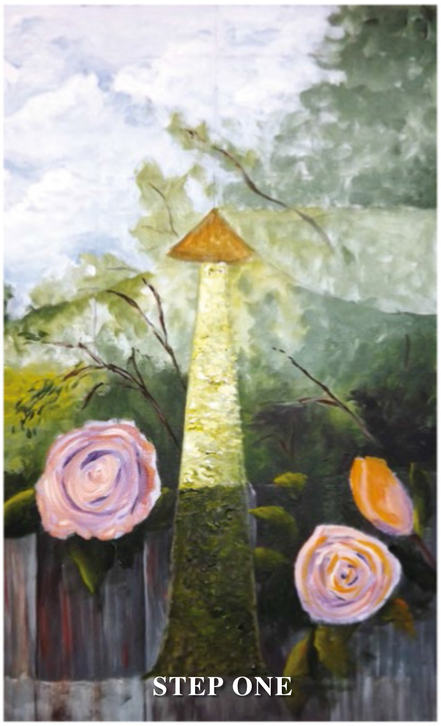
FINAL STEP

MATERIALS

- 20" x 30" primed canvas
- Plastic Palette lid turned upside down with dampened felt insert topped with Multix Baking Paper cut to fit
- 1 metre T-square
- Black pastel pencil for basic sketching
- Brushes
- Size 10 Flat
- Size 0 Round
- Size 2 Flat
- Size 2 Reef
- ¼" Angle
- Matisse Acrylic Paint
- Titanium White
- Paynes Grey
- Australian Sky Blue
- Hookers Green
- Australian Olive Green
- Australian Yellow Green
- Cadmium Red Medium
- Dioxazine Purple
- Skin Tone Mid
- Van Dyke Brown
- Cadmium Yellow Medium
- Medium:
- Atelier Thick Slow Medium







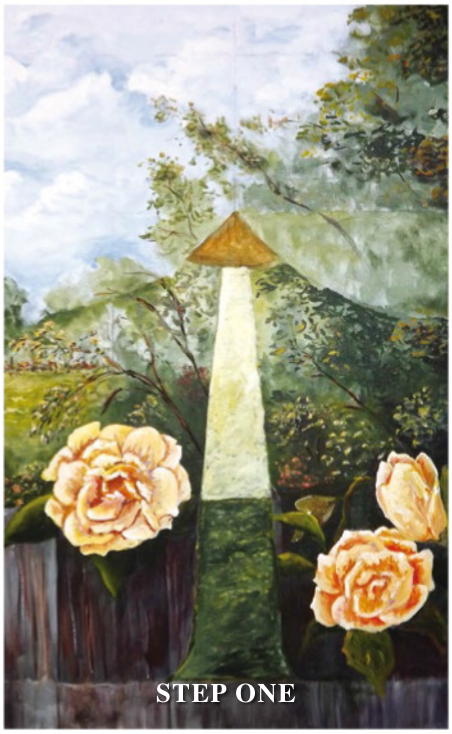
STEP ONE

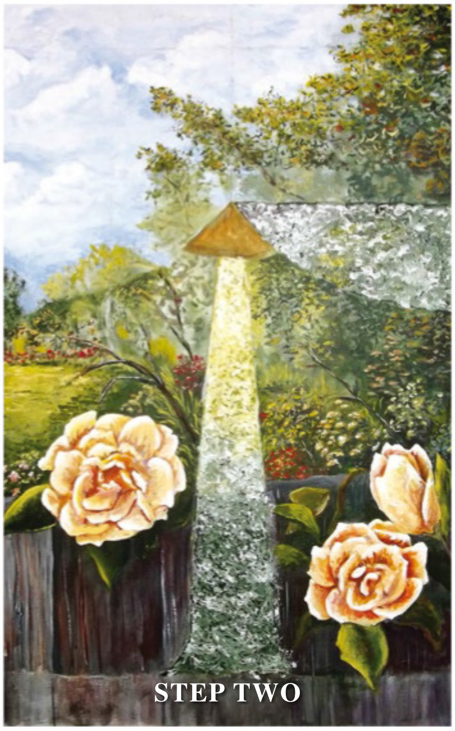
First I made a rough sketch of the subject on the blank canvas to develop the appropriate size of each element and the general layout of the painting, including the positioning of the leadlight. When I was happy with this I broadly blocked in the shapes with base colour, leaving the guidelines for the leadlight showing through.

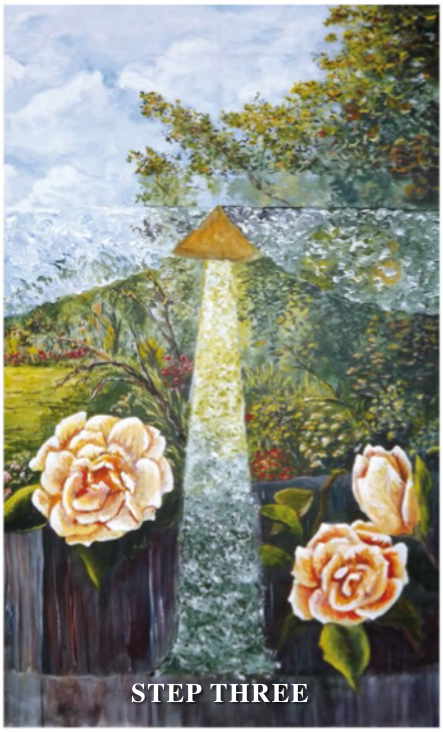
I added some definition to the fence and a base textural coat to the central leadlight section. I also added some detail to the roses and background.

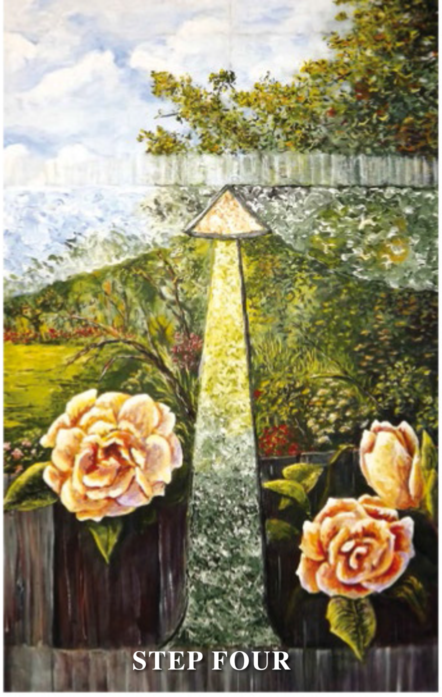
STEP TWO

I completed the basic detail to the fence, roses and background and commenced work on the textured glass sections. The background behind the textured glass is left indistinct and shows through as only hints of the background colour. I try not to overwork any particular section or element of the painting as I like detail to evolve over the whole painting in stages rather than completing any one section at a time. However in this case I

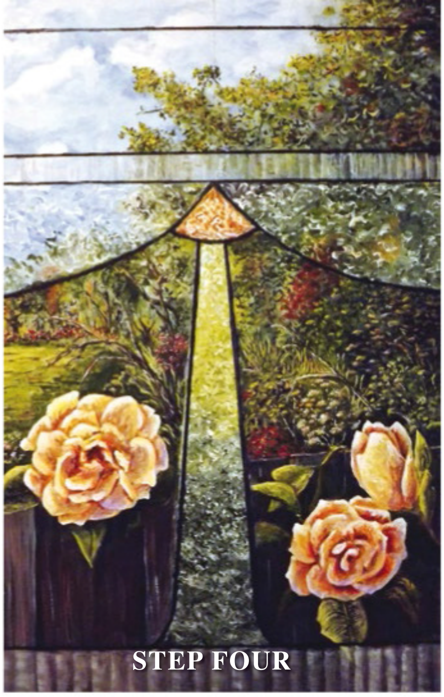




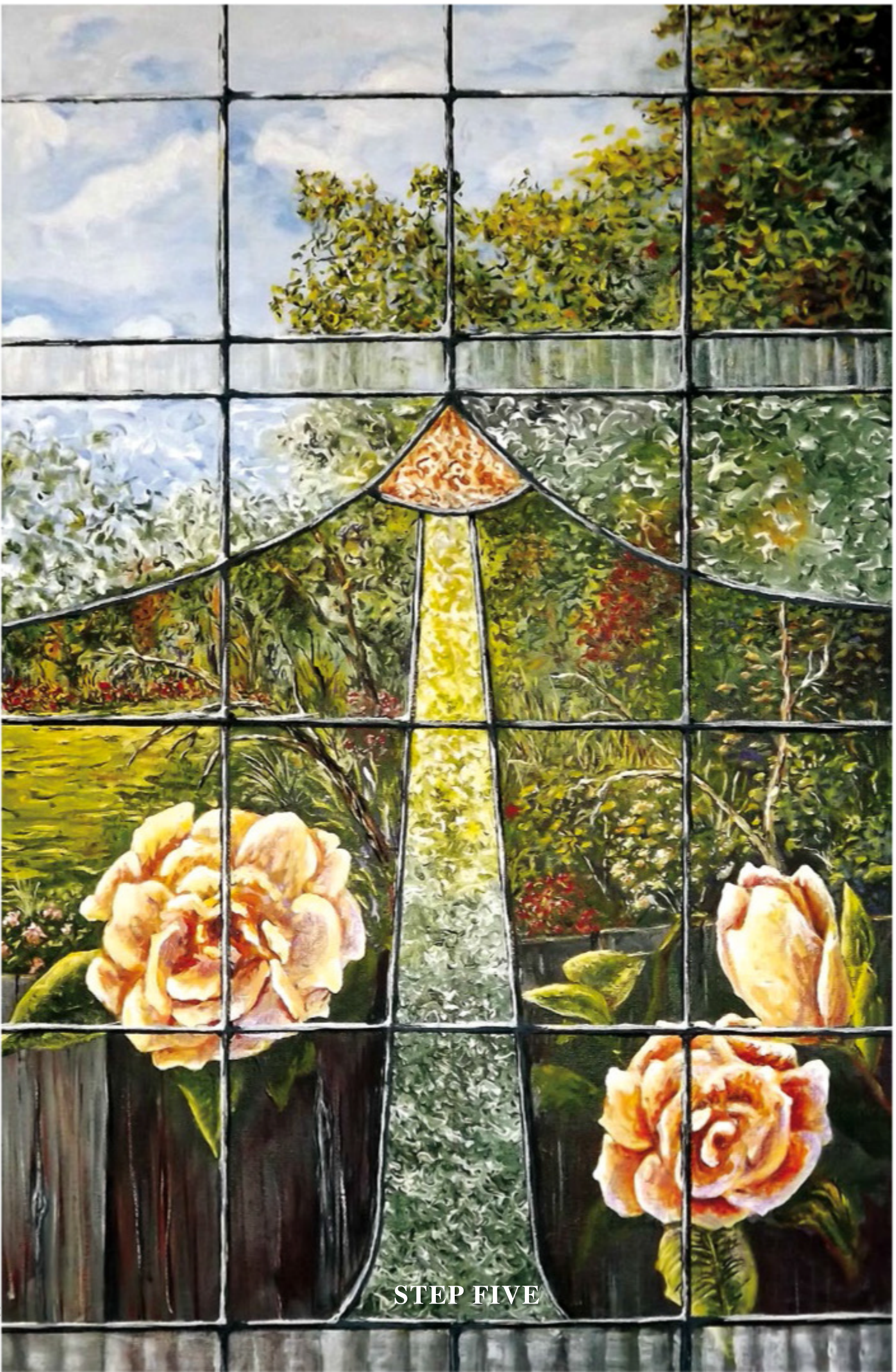




STEP FOUR



STEP FOUR



STEP FIVE

left the lead and wood frame, as foreground elements, until last.

I added further detail to the background and textured glass

STEP THREE

I worked on the grain and texture detail of the fence and glass sections. I completed the background detail and added further definition to the roses.

STEP FOUR

The exciting part! Up until now the painting seemed to be missing something with the indistinct leadlight areas interrupting the flow of the subject. I commenced adding the lead work which helped to further define the individual elements.

We're now half way through the lead work.

STEP FIVE

I completed the lead work and blocked in the wood window frame so that all elements are in place with no white canvas showing. I left the lead and the frame until all of the other elements were basically finished so that the clean, straight edges would lie nicely over the top. Now the painting really starts to make sense!

I added further detail and grain texture to the window frame.

FINAL STEP

I lightened the window frame and left the darker grain to show through. I was not satisfied with the central background as it appeared too 'busy' so I widened the background grass area. I also added additional foliage to the centre background tree to develop a more natural shape. Finis! ■

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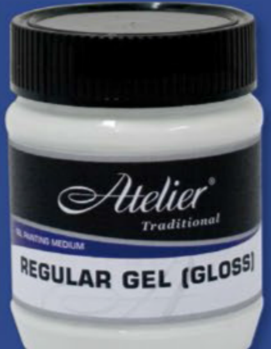
Atelier Traditional
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